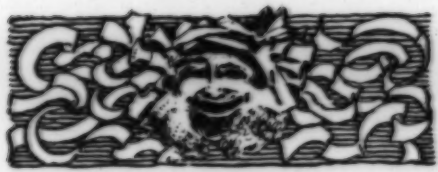


TWENTY-EIGHT PAGES



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FRED DIBLO.

H.S. Lory

THE MATINEE GIRL.

We are all yacht crazy now, just as we were here a week ago. Next we'll have our turn at politics, and then football dementia will set in with its accustomed force just before Thanksgiving.

As a nation we are getting a stirring up that ought to improve us in every way. Our poets, artists, playwrights and actors ought to experience a sort of reflex action that would bring out mighty throbs of talent in every department, as they say in the dry goods shop ads.

The world goes round all the time, but within the last few weeks it has taken a spurt and whizzed forward with a velocity that has left a lot of us sitting on the shores of time with our breath completely knocked out of us.

We are all wanting to get in the game and do things, just now that we have recovered from the mental depression that attends overwork, depression, strikes and the general excitement occasioned by our national pride, whether it be in a sailing yacht or a winning horse.

It has been the greatest sort of sport to listen to the yachting language that has been heard all over the place since those two white-winged rivals spread their sails over the bay.

I don't want you to think that "white winged rivals" is original with me. It isn't. It's one of the things I've seen in the morning papers, besides a lot of boating lingo that sounds something like Choctaw or like golf language.

But the way we land lubbers and lubberines have caught on to yachting slang is amazing. Even the newsboys are talking about "baby jib tops" and "gaff jaws" and things, and we Matinee Girls have a new nautical touch to the way in which we hitch our tailor-made mizzen-rigged Autumn gowns.

Long ago we discovered that disease was only a microbe. Then one of those wise old guys who sit all their lives in their study chairs analyzing life through the pages of books instead of through the real people that are around them, discovered that love was only a germ, different forms varying in their style of beauty.

The germ of maternal love was a many-legged affair with an arched spine and freckles. The love a young man feels for his best girl was a sort of mottled affair with ingrowing fins, while affectionate love was a dream of a thing with speckled sides like a fresh mackerel.

I never believed this love-germ theory myself, but I am firmly convinced that patriotic enthusiasm is generated through some atmospheric magnetism that zig-zags through a crowd like an electric current having a picnic.

I hate to feel myself getting so acutely intellectual as all this, for it's difficult to be frivolous and take life in a merry tra-la-way when you begin to realize that after all we are all only worms.

The more you get to know the more wormy you feel, and you long to live up to your reputation and to turn. And even when you've done your turn, that same hideous feeling comes that no matter what we accomplish in this life, we are only a sort of bait for future generations.

Recent events should do much toward the remodeling of our stage heroes. We have been treated far too long to the pale-faced young man who chases the calcium around and rolls his eyes up while he utters platitudes about himself and his doings.

Usually he does nothing, but is done by some one, the villain or the villainess, in a way that suggests that he should have a nurse or a keeper to go round with him and warn him against the wiles of the wicked world.

The adventurers in plays, when they are shorn of their patent-leather-cigarette-smoking peculiarities, are by far the most human characters in drama that we get of late.

Take that courtly old rascal, Lord Steyne, in Becky Sharp at the Fifth Avenue. What a delightfully real, cold-blooded, natural sort of a villain he makes.

He doesn't hiss through his teeth, or slap his boots with a riding whip, or lurk in the shadows. He's a real type of a man—a bad man—and just as real to-day as he was in the Thackeray era.

There are lots of Steynes rolling down Broadway in automobiles nowadays, and we meet them, you and I, and fail to shudder at their wickedness.

The devil is a bad lot, but, as Mark Twain says, we've never yet heard his side of the story. He certainly must possess some of the traits most marked in our good society nowadays.

Bernard Shaw, in his Arms and the Man, in which Mansfield acted so admirably, gave us a good type of a hero who wasn't too good for stage purposes but just had enough to be human.

We have got to get away from this idea that people are either angels or devils. The all-over angel is apt to be tiresome.

Even we girls, who like to be called angels, though we wear red heels on our slippers and have our bodies out in "V's" that make even our dressmakers color, know that if we were as good as all that our only place would be in a museum.

So when we are reforming our stage heroes let the wave sweep over the heroines too. Give us humanity that rustles because there is another side to every one of us—the underside that crops up unexpectedly now and then and reminds us that our eyes may be on the stars but that our feet are on the earth.

The heroines that our playwrights have taken from novels are more apt to be the real sort than those evolved from the brains of the play-makers.

Pinero and Henry Arthur Jones have taken women too bad to accept, like Lady Windermere and Paula and lots of others with peroxide pasts, and have tried to chasten the whole picture with a good healthy death-bed scene, or some one act of self-sacrifice.

We have plenty of bad women among our stage heroines for whom the old verse might be rewritten:

When she was bad
Well—she was the limit
But when she was good—
Nothing could touch her!

Real women are more complex and less surprising. And luckily our playwrights—a few of them—are catching on to the idea. Art is



DAN DALY.

creeping up—as a scene painter once said about nature when a particularly fine sunset was pointed out to him.

If Olga Nethersole will give us a Sappho that will not obtrude the voluptuousness of the part, as in Camille; in other words, if the too famous Nethersole kiss could be done off the stage—if we could be allowed to imagine it instead of having it made the feature of the play—we ought to get one of the stage's most interesting heroines.

But when you see Matinee Boys all about the house timing a kiss with their watches, as though it were some record-breaking feat in athletics, it gets you away from the thread of the plot.

Sappho, like Camille—but more than Camille—had many elements mixed up in her. She had a craze for light housekeeping, knew how to cook, and liked to gather wild flowers before breakfast.

The love she developed woke up something in her that we call "better nature" for want of better English. Probably it was her real nature that had been stifled and malformed and hopelessly twisted before she had left her girlhood.

Miss Nethersole is beautiful and intelligent enough and good actor enough to give us this feminine pousse cafe that Daudet described when he gave us Sappho.

But if she insists on making her a wobbly-hipped person at whose embrace the leading man shies visibly, then, alas and alack! once more we are up against it; for we'll simply be seeing a New Yorked Sappho—a Shanleyized, lobster-fed personage—that could never be the heroine of anything but a hansom cab.

Amid the thundering echoes of the Dewey celebration and the dialect sketches of our yachting reporters, the Matinee Girl read the other day that Lillian Russell had batted herself into a twenty-two inch corset, and that Madame Calvé had arrived in New York less several pounds; or several pounds "to the bad," as I heard some one remark on my yacht the other day.

It is a question if this forced dwindling away of so much artistic excellence is desirable. It would almost seem as though we couldn't have too much of Calvé or of Lillian. When one thinks of thirty pounds of such material being

evaporated, there must be a certain sadness mingled with one's rejoicing.

How the demon of adiposity must writhe, though, when he sees that he is no longer as powerful as of old!

No longer can he seize upon feminine operative geniuses and lay his chains in layers about their necks. His reign is at an end. For after much dallying with anti-fat remedies and Kissingen and Vichy cures, the plain truth has dawned upon us.

Simple diet, and exercise, and adherence to system in this easy programme, results in the only known cure for fatness. Reductions in weight that are caused by internal medicines have so often resulted in changing beautiful, healthy women into haggard, prematurely old, irritable females—yes, actually "females"—that it would be a genuine boon to women on the stage to have Mesdames Lillian and Emma collaborate on a volume giving actual facts as to what they had to give up and what pet indulgences they had to avoid in order to melt their too-solid loveliness in such a quick and clever fashion.

From the peaceful burg of Elmhurst comes the following:

A New York editor recently telegraphed a writer: "Can you get me a good story about Elmhurst, with photographs of actors' homes, families and interiors?" Wire reply.

To which the writer replied: "Can you get you Elmhurst story with photographs of homes, etc.; but doubt if they would be willing to have their interiors and those of their families photographed."

This is somewhat like what a reporter evolved. He was told to make a good domestic story about the disappearance of man from home.

So he wrote feelingly about the man who until the time of his disappearance had been wont to return from his labors each day, "to be greeted at the door by his faithful dog and his loving wife's smiling face and honest bark."

Apologos of the Empire effects in woman's dress on the stage this season, I predict that the short waist will dominate the wardrobes of women this Winter.

Nothing is prettier for the house or evening gown than these cunning little bodices.

There was a time when a woman would sooner sacrifice a tooth than give up that curve

at her waist line. That was the era of the hour glass—the tight fit—the un-sudden hip and the general crowded effect about the feminine corsage.

Nothing can be more graceful than this Josephine waist for a slender woman, and I doubt very much if even a stout woman looks any better to have her pulpliness accented by tight clothes.

We women did not march in the Dewey parade, and we didn't sail either of the yachts, and we can't have the ballot next month except for curl-papers, but we have one thing to throw up our hats for and howl with joy.

Fashion has at last allowed us to give our long suffering ribs a chance, so that our lungs can expand within them and we can breathe just like a man.

We still have to scratch matches on the under side of the mantelpiece, and when we sharpen lead pencils the litterateurs in the other world laugh until the griddles beneath them tremble, but we have shaken off the shackle of the corset string, and we are, in one respect at least, on a free and equal platform with the Tyrant Man. THE MATINEE GIRL.

GOSSIP.

Grace Merritt, who graduated last season from the American Academy of Dramatic Arts, was married in this city on Aug. 29 to E. W. Cook, a New York banker.

Alice Gilmore has made a hit as the widow with Leonard's Two Jolly Rovers.

Marie Lamour is being entertained by prominent citizens at nearly every point played in the Central States, where her tour in A Wise Woman continues completely successful. On Sept. 29, at Muncie, Ind., she and Frederic Murphy were guests at the Muncie Club, and the local papers printed interviews and portraits.

Irving Chauncey is playing the light comedy part in What Happened to Jones, No. 1 company.

Julia Hanchett, who had signed with the Sol Smith Russell company for this season, is still ill in Toronto, Canada.

May Irwin's new play, Sister Mary, is said to be very successful.

The Empire Theatre company will play a fortnight's engagement at the Knickerbocker Theatre, in this city, beginning on Monday in Lord and Lady Algy. They will be followed by Sir Henry Irving and Ellen Terry.

Florian Peixotto, the New York artist, has completed a fine decorative painting to surmount the proscenium arch at the new Columbian Theatre, Cincinnati. It pictures the landing of Columbus.

Mrs. Leslie Carter was discharged in bankruptcy in this city last week. Her liabilities amounted to \$63,773.

Theo Bendix has gone to St. Louis, intending to locate permanently in that city.

A divorce was granted in this city last Wednesday separating Elise M. Kiralfy from her husband, Bolossy Kiralfy.

Frank Ehret, husband of Ada Dare, disappeared in this city early last week, and the police were notified. He was found subsequently in a private hospital, whither he had been taken, it was said, after being slightly injured in a carriage accident.

Jack Ward Kett and Burdell Bartram, of the Holden Comedy company No. 1, after divorce and a separation of three years, were remarried on the stage at Bowling Green, Ohio, Sept. 27.

Ons Harlan's engagement at the Garrick in My Innocent Boy will end on Saturday, having been cut from four to two weeks. Louis Mann and Clara Lipman will follow in The Girl in the Barracks.

Fred C. Whitney has secured from Augustin Daly's executors the American rights to The Greek Slave, which he will produce with Dorothy Morton in the lead.

The Chorus Girl attended Andrew Mack's performance of The Last of the Mohicans at the Academy of Music on Thursday and presented to Mr. Mack a large floral harp.

Charles Bowers was out of the cast of Francis Wilson's Cyrano de Bergerac at the Knickerbocker last Thursday, being ill. His role was played by Edgar Temple.

Lillian Russell's plea for the transfer of George W. Lederer's suit against her from Brooklyn to New York courts was granted last Thursday.

Charles H. Campbell sued William H. Reynolds last week in Brooklyn to recover \$1,050, alleged to be due as salary under unfulfilled contract with the Russell Fox De Angelis company in 1897-98. The defendant did not appear and judgment was awarded by default. The case may yet be tried.

Victor V. Vass, whistling soloist, closed with The Spider and Fly at Parkersburg, W. Va.

Lillian Cooley, of The Belle of New York, has arrived in London from Australia. She expects to make a short visit in England before returning to New York.

Alfred Dibble, father of Manager O. W. Dibble, gave a reception at his home, Westfield, Mass., on Oct. 1 in honor of Alma Chester, Miss Chester, her company and several members of the Elroy Stock company, then at Holyoke, were present.

About thirty members of The Man in the Moon company were entertained by the sailor men on the cruiser Olympia last Thursday.

Ben Hendricks, now touring in A Genuine Gentleman under Arthur C. Aiston's direction, will be seen next season in a new Swedish play.

Jane Corcoran, whose excellent work was a feature of Tennessee's Pardner, has made a hit in A Stranger in a Strange Land.

An actor, who did a "trial run" at a vaudeville house in this city one day last week, used as his vehicle the comedietta A Happy Fair. He interrupted the action of the play twice, and introduced a recitation of Poe's "Bells," with all sorts of elocutionary effects, and the "Seven Ages" speech from As You Like It. The actor was formerly a tragedian, and he seemed to have made up his mind that if he was going to be a vaudevillian he would give his new audience plenty of variety.

Grant Parish sailed on Saturday for an extended trip abroad. He will write magazine articles and take special photographs of Finnish and Russian life. Mr. Parish will undertake also a special Government mission.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, OCT. 7.

Another week of the same conditions that have prevailed during the past month, and which I note your Mr. Fernberger, of Philadelphia, comments upon as existing in that city—namely, prosperity at all the vaudeville and popular price theatres, when the merit of an attraction warrants, while good business does not obtain at the high-grade playhouses, with occasional exceptions.

It now seems to be clearly demonstrated that when a play has had a phenomenally long run in New York the great bulk of the theatregoers in this borough who can and are willing to pay two dollars each for seats have already crossed the river and seen the play, preferring not to wait for six months or until the following season before the play is brought over the Bridge to them. This did not prevail years ago, but with the advent of improved transit facilities it has become more and more apparent. As illustrations, take either Secret Service or The Little Minister. Again, look at the tremendous local receipts of The Christian, the run of which was interrupted last November at the Knickerbocker, permitting a week's engagement in Brooklyn, when it was a novelty and the subject of general discussion. For several seasons a like prosperity has attached to May Irwin's visits here, explainable on the ground that Miss Irwin limits her Metropolitan runs to one hundred performances or thereabouts. In the lower priced portions of the house though, with such attractions as noted above, it is capacity business as a rule, as is the condition of affairs in subsequent seasons when the popular price circuit here is reached, all of which seems to indicate that, with occasional and rare exceptions, the people here are distinctly suburban and will not pay high prices.

At the Montauk Mrs. Leslie Carter, after two runs in Zaza in the Garrick, aggregating 184 performances, brought the play to this borough for a fortnight's engagement. On and off 16.21.

His Excellency the Governor certainly merited a larger patronage at the Columbia than it received. Phroso, with Odette Tyler and R. D. McLean in the lead, is the underling.

At the Bijou large attendance nightly witnessed The Two Little Vagabonds. Though seen here last season on this stage, and also that of the Grand, it was gratefully assessed by a local critic who should know better that the woe of the above unfortunates were now on view for the first time in a popular price establishment. Manager Harry C. Kennedy next offers Shore Acres, with Hearts of Oak to follow.

Hayes and Lytton in A Wise Guy, their half hour skit of last year elongated into three acts, have made fun apocryphal at the Grand Opera House, where delighted audiences have given rapturous applause to the entertaining work of the stars, and the manager of Joe Welch, which has been with a lot of entirely new Yiddish conceits, also to the character interpretations of Kay L. Koyce. Joe Roberts as the bellboy scored a hit, his tall and grotesque figure, with original mannerisms, proving no mean winner. Maud Betty and Edyth Murray in a coin turn hit them hard, their buck and wing dancing far discounting similar efforts on the part of the real thing. The well liked specialty of Reno and Richards was also seen and applauded. Manager Lewis Parker next offers Andrew Mack in The Last of the Mohicans.

Indications point to a prolonged stay of the Jaxon Opera Co. at the Park Theatre. This week was divided between The Chimes of Normandy and Martha, the Troubadour being selected for the next twelve performances.

Confined into Court, with the always welcome Billy Clifford and Jolly Maud Ruth, drew well at the Grand. Manager Benjamin Wilson has a huge prospect to follow in A Wise Guy.

At Hyde and Belmont's Francesca Redding introduced for the first time Her Friend from Texas, an enjoyable playlet by Will M. Cressy, which served as a fine medium for the successful exploitation of Louis Simon, who outshone his confreres and stamped himself as an artist destined to take no mean rank in the future as a finished comedian. Little Western surprised her many admirers in beginning her turn with a drill drill piano arrangement of "Alice Where Art Thou?" Though the instrument was rheumatic and troubled with occasional spring halt, Miss Western proved herself the possessor of a facile technique, playing with both expression and brilliancy. Edward M. Fayer and Edith Sinclair were entertaining in A High Roller, which does not give them as good opportunities as did some of their more familiar sketches. Kitty Loftus, a trifle too English for the patrons here, was undoubtedly pleasing. James Richmond achieved a usual left wing success, his collapse from excessive laughter. Mr. and Mrs. William Robins again presented The Counsel for the Defense successfully. George W. Day, the Brothers Hamlet, and Mlle. Lotty were also in the bill. Robert Downing heads next week's list.

The Ups and Downs of Life are retired at the Lyceum for Across the Continent.

Manager Percy G. Williams' exhibit of talent at the Novelty Theatre, manifested the Rube Brothers, Maudie, Catherine and Carleton, Edwin E. Lang, the Raymond Trio, Harding and Ah Sad, the Marshall Quartette, and Kappes and Kappes. At the Brooklyn Music Hall the same direction has shown Harry and Sadie Fields, the Metweets, Farnum and Seymour, Harry Schuch, Kelly and Violette, Lafayette, Pierce and Elbert, and Charles M. Shay.

At the Star Theatre Sam Devere's Own Co. has presented meritorious specialties by the New York's Quintette, Walter and the three "Con-standing" Sisters, and O'Brien, of O'Brien and Rockley. Manager William L. Bissell next has Kelly and Wood's Show.

Gas Hill's Gay Masqueraders leave the Empire to make place for Harry Morris' Twentieth Century Maids.

A Trip to Coney Island is followed at the Unique by Lillian Washburn's Indian Maidens.

Manager Russell, of the Star, who after long preparation is about to embark in road management, announces that his Fads and Follies Co. have completed preliminary rehearsals, and will open at Paterson, N. J., 16, for a tour of thirty weeks. In a conversation with one of the principal stockholders of the Amphion, that gentleman asserted to the writer recently that all projects that have been in contemplation at various times for the improvement of that place by means of added and direct transit facilities, are now definitely abandoned. The opening of the new bridge within three years is so sure to alter all existing conditions in that vicinity as to side-track the present importance of Bedford Avenue and transfer its activity a half dozen blocks eastward, which also means the turning of the Amphion site to other uses more compatible with the then changed conditions. S. H. B. C. COOPER.

SAN FRANCISCO.

After a vacation of two weeks, the Columbia has reopened for the winter season. Modjeska has made her reappearance, and with its first limited engagement previously setting out on an extended tour. The great Polish actress opened 25 in a historical tragedy by Clinton Stuart, Marie Antoinette. It is a long play with a prologue, and its chief charm lies in the fact that it is historically accurate. Otherwise, it is not a world-beater. The latter agency is kept up without intermission from beginning to end, from the time when Marie trips out to the stage as a young woman of scarce twenty years, up to the last terrible scene. It is tragic, pure and simple. The raging tide to ever prevent, and there is an enormous number of historical characters trotted in and out from time to time. Robert, Pierre, Marat, Lafayette, the Jacobins, the Austrian Emperor, all are produced. The scene of the prologue is laid at La Petite Trianon, and some insight afforded into the gay, giddy life there. But even the prologue does not sparkle, and what follows is heavy in the extreme, for the other hand the staging is excellent, and some of the scenes are exciting enough. One, the

scene between the Queen and Mirabeau, is very well conceived. In the title-role Modjeska did all for the play that mortal genius could effect. She was the dignified, proud Queen, the womanly wife and mother; she had the firmness, the delicacy requisite for such a role. She was always self-possessed, and in the fourth act she rose to the intensity of the situation and held her audience. John C. Keller, an old favorite here, played Louis XVI. He hardly realized the character; while he portrayed the original correctly enough in his weak inability, his womanish affection, he was not "enough a King." In the scene of farewell with his family he was at his best. Wadsworth Harris was a decidedly excellent Mirabeau. Mary Hall was conspicuous in a bit of character work as the fishwoman. Others worthy of mention were Kate Daigelsch and Irving Brooks. Week 2, the last of the engagement, Much Ado About Nothing, Mary Stuart, and Macbeth will be presented. Eddie Foy in Hotel Topsy Turvy 9.

The Idler was the attraction at the Alcazar 25-1. Melodrama always attracts, and Eugene Ormonde was heartily appreciated in the ungracious character of Mark Cross. Charles King also was excellent as Sir John Harding. He quite rose to the occasion in the scene where Sir John discovers his wife in the rooms of his enemy, Gertrude Foster won first honors, however, as the wife. She was exceptionally strong in the character, and did effective work throughout. Helen Henry was a pleasing soubrette. Marie Howe as Mrs. Cross and Anita Fallon as Mrs. Stanmore, were good. Charles Bryant deserves mention for his Simon Strong. Innocent as a Lamb 2.

Grand opera is still running strong at the Grand. Week 2, the operas were Martha and Orpheus. Although in its third week, there was no diminution in the enthusiasm over Verdi's opera. A new tenor, Thomas Greene, sang the part of Lionel in Martha. He has an agreeable voice, which was much liked. Ada Palmer-Walker, the Australian soprano, made her reappearance in the part of Lady Harriet, and was very satisfactory. Mary Linck was charming as Nancy the maid. Week 2, a mixed bill of comic and grand opera is advertised. A grand revival of The Mikado will occupy four nights. In this will be seen and heard Alfred C. Whelan, the "Hoot Mon." of the Daniels Co., who has been engaged as leading comedian in place of Edwin Stevens, departed. The remaining three nights of the week will be taken up with Aida, I Pagliacci, and Carmen.

The Drum-Major's Daughter had a successful second week at the Grand. Rip Van Winkle 2, with William Wolf in the title-role.

The California repays for the season 1. For the first attraction Ben Hendricks, the Swedish dialect comedian, appears in A Yemine Yentleman. Sam Friedlander is not yet back from the East, but he is on his way, and reports have it that he will stir things up considerably.

At Ellinghouse and S. C. Mott will reopen the Alhambra toward the end of the month. A series of first class attractions have been booked. Charles Morrison, an old-time newspaper man here, has received a message from his son, Bert Morrison, who went East a month or so ago. The young man has been engaged as leading man with Joseph Murphy, and his father is justly proud. Bert Morrison showed signs of talent when he was with the Moscow Stock Co. here. FIELD S. MYRTLE.

MONTREAL.

The Alice Nielsen Opera Co. presented their new opera, The Singing Girl, with music by Victor Herbert, libretto by Stanislaus Stange, and lyrics by Harry B. Smith, for the first time at the Majestic's 2 before a large audience. The scene of the opera is laid in the town of Linz, Austria, in 1820. Count Rudolph, who has been crossed in love, has enacted a law by which his subjects are only allowed to make love by permission of the police. Those who do so without license are either imprisoned for life or else compelled to marry on the spot. As many of his subjects are of an amorous disposition it is needless to say all sorts of complications arise. Count Otto, who is in search of an ideal, falls in love with Grete, the singing girl, and so also does the chief of police. To escape the importunities of the latter Grete changes clothes with her brother, and while thus disguised is caught kissing the prince's sister, and they are thereupon forced to marry. It takes the rest of the opera to unravel this tangle, but finally, Count Rudolph's own sweetheart relenting, he repents his laws and all ends happily. The libretto, without being startlingly original, is clever and bright, and after a few rough edges have been smoothed off it will be all right. The music can scarcely be praised too highly. It is in Mr. Herbert's best style, and is not only tuneful, but of a much higher order than that generally heard in comic opera. The numbers allotted to Grete, Count Rudolph, and Otto are especially fine, and also some of the concerted music. The piece is beautifully staged and costumed. This was Miss Nielsen's first visit to Montreal as a star, but from the enthusiasm with which she was received she might have been an old favorite. Her acting and singing were excellent and well deserved applause. Eugene Cowles, remembered for his work with The Bostonians, made a fine Count Rudolph. Archie Ling scored as Otto. The comedy work was in the hands of Joseph Herbert, Joe Cawthorn, and John C. Stanger, a trio it would be hard to beat. Lucille Saunders made a stately princess. Miss Nielsen was the recipient of many beautiful floral offerings.

The Sign of the Cross Co. opened at the Academy 2 to good business. Charles Dalton repeated his strong and sympathetic performance of Marcus Superbus. Gertrude Roswell again scored as Stephanus, and Lillie Thornlow, a newcomer, did good work as Mercia. Special credit is due Rita Trokelle for her portrayal of Ancaria, the dancing girl, also to W. E. Bonney for his presentation of Nero. A great deal of sympathy is felt for this Co. for their suffering on board the steamer Scotsman, and particularly for Harry Child, the stage manager, who lost his wife in the disaster. All on board speak in the highest terms of the members of the Co. for the cheerful manner in which they bore their misfortunes and assisted their fellow sufferers. The Bride Elect 9-14.

The offering at the Francis 27 is The Amazons. Though difficult to play with limited rehearsals, the company was capably presented. Helen Byron gives a delightful portrayal of Lady Nocturne. Miss Buckingham as the mannish Lady Tomastin is equally good. Helen Holland is charming as the more feminine Billy. Lucius Henderson makes a manly Viscount Lutterly. T. J. McGrane is clever in the role of the Frenchman. Frank Nelson is amusing as Twynaway, but his performance is a trifle exaggerated. The Gossamer Brothers, jugglers, did a really wonderful act. Week 3, a new deal of sympathy is felt for this Co. for their suffering on board the steamer Scotsman, and particularly for Harry Child, the stage manager, who lost his wife in the disaster. All on board speak in the highest terms of the members of the Co. for the cheerful manner in which they bore their misfortunes and assisted their fellow sufferers. The Bride Elect 9-14.

The Grand Opera Co. with Eames, Calvé, Edouard, and Reszke, Pol Plancon, Campanari, and others, will play a short season at Her Majesty's this month.

Bob Manchester's Cracker Jacks are doing a big business at the Royal. Snyder, the bicyclist, is a feature. W. A. T. MAYNE.

MILWAUKEE.

My friend from India was the offering of the Grandhouse at the Academy 2. A really good business, still prevails at the popular East Side playhouse. R. C. Chamberlain is a Keene Shay scored a hit, giving one of those clever character sketches which have made him a pronounced favorite here. William Verance presented a typical and well sustained impersonation of Erasmus Underhill. Eugene Moore played Charley Underhill with vigor and snap. Eva Taylor was excellent as Mrs. Emerson. David Hane gave much evidence of her astonishing versatility as fully and convincingly as John M. Saintpauls. Edna P. Brown, Sarah E. Lewis, Reginald Perry, and Frank Smith, and Lou Hastings added much to the general success of the performance, which

was given with zest and animation, and won abundant laughter and applause. The Fatal Card 9-15.

A crowded house greeted Robert B. Mantell at the Bijou 1, upon which occasion The Dagger and the Cross, dramatized from Joseph Faton's novel by W. A. Tremayne, received its first presentation in this city. Although the local press criticized the play rather severely, the public received it with unconcealed favor and appreciation, and while it cannot be denied that the piece is sombre and cheerless, it nevertheless absorbed the entire interest and attention of the audiences, and Mr. Tremayne is to be congratulated on making so good a play out of such a gloomy and unattractive novel. Mr. Mantell as Rouillac offered an exquisitely finished and dignified portrayal, and was enthusiastically applauded. The support is superior to last season's, a notable addition to the Co. being W. J. Bowen, who played the role of Reuben Clegg with artistic care and intelligence. Marie Booth-Russell as Francesca enacted a seemingly impossible character with great expression and feeling. Jane Courthope was very acceptable as Mary Talbot, and the work of John C. Fenton as Sir George Talbot, David R. Young as Father Lorenzo, and Blanche Moulton as Mrs. Dobbs deserves mention. The production is supplied with an elaborate scenic outfit and the picturesque costumes of the seventeenth century are worn. Mart W. Hanley expresses satisfaction at the reception so far accorded the play, and the advance sale here insures good houses throughout the engagement. A Stranger in New York 8-14.

Willie Collier opened a four days' engagement at the Davidson 1 to a good house in Mr. Smooth. The play is an excellent vehicle for the display of Mr. Collier's droll humor, and the audience was kept in continual laughter. The plot is simple, but brings about some exceedingly funny and clever situations, and the star was particularly happy in the leading role. The supporting Co. is above the average, especially good work being done by John P. Ward, John R. Maher, Thomas Evans, Helen Reimer, and Louise Allen. Collier. Two pretty settings were displayed in the production, which is to be commended for its clean and wholesome fun. Zerah 8-14.

The beautiful Palast Theatre was reopened 1 by the German Stock Co. under the personal management of Welb and Wachner. The season was commenced most auspiciously, a large and very enthusiastic audience being present. The play offered was The Fortune Teller, a three-act force-comedy by Jarno and Rickett, and the Co. gave an excellent performance of the piece. Paula Wirth was welcomed with vociferous applause and scored a tremendous success in the leading role, and clever interpretations were given by the other members of the cast. The piece was beautifully staged, and all the old favorites as well as the newcomers received an ovation. The outlook for the season at the Palast is quite encouraging, and Welb and Wachner are to be congratulated upon securing such a splendid Co. Fedora will be given 4, introducing Lea Monard Dubois, the new leading woman. Schiller's Robbers 6.

At the Star McCarthy's Mishaps opened 1 to a big house and gave every satisfaction. Barney Ferguson appeared in his familiar role of McCarthy and created much amusement. Dick Ferguson, Harry Williams, George Gale, and Harry Moore rendered able assistance. Brandon and Clare gave a good specialty. Nellie Flore proved a charming entertainer, and the Fergusons were warmly applauded in their dancing specialty. The musical numbers were well rendered, and the performance on the whole was pleasing. May Howard's Extravaganza Co. 8-14.

KANSAS CITY.

Roland Reed, who always counts on a faithful following here, was not disappointed 27, when he presented at the Coates Opera House His Father's Boy. The new comedy hardly fits Mr. Reed's peculiar requirements. Isadore Rush was as charming as usual, and assisted in making the performance attractive as well as amusing, and among other members of the cast who did splendid work were Althea Luse, in a strongly minded woman caricature, and Lottie Alter, a most engaging ingenue. The play was well received. Mr. Reed's new play, The American Eagle, by Charles T. Vincent, will be produced for the first time on any stage 5, 6. Lombardi Opera Co. 9-14.

Mathews and Bulger repeated their former successes in this city, and made new friends at the Grand Opera House 1-7 with their lively farce By the Sad Sea Waves. Their work is as bright and clean as ever, and their Co. still continues to be a good one. Bessie Challenger introduced a very comical dance. Ned Wayburn was received with applause, and the posing of Mlle. Le Seze was beautiful. Superba 8-14.

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Your eye
will be pleased
Your palate
will be gratified by

Evans'



Ale and Stout
Two years in the wood
Ten months in the bottle
Ale in Perfection

You don't have to order Evans' Ale or Stout direct from the brewery. Any dealer anywhere will supply it.

Tyburn and The Friar at the Lawton benefit, will enter the profession as an actor, leaving soon for the East to seek an engagement.

Josephine Sabel and Nadel and Willing, Louisville people, well-known on the vaudeville stage, are spending a few days in Louisville.

CHARLES D. CLARKE.

ST. PAUL.

An Enemy to the King had its first presentation on the local stage by the Neill Stock Co. at the Metropolitan Opera House 1-7. It was the most elaborate production yet made by the Co. The audiences were large. The play had a first class scenic setting. James Neill, as Emmanuelle, played with romantic spirit and artistic finish. Edythe Chapman's Julia de Vreget was a strong and powerful portrayal. Joan W. Burton, a recent acquisition to the Co., did good work as Blaise Timpault. Mr. Burton is remembered as a member of the People's Theatre Co., playing the Twin Cities some years ago. Frank McVicar handled the part of the Governor of Berri excellently. Benjamin Howard, as Montague, acquitted himself very creditably, playing the part in a smooth and artistic manner. Edgar Baum's Vicomte de Berquin is a striking and decidedly good impersonation. Emmet Shackelford as Giles Barbemouche did full justice to the part. Robert Morris as Antoine, George Bloomquist as Pinto, Franklin Lynch as Jennette, Lillian Andrews as Marianne, Grayce Scott as Bribril, Mabel Runge as Giraldi, and others in the cast, well deserve favorable mention. The Co. will remain 8-14. Chauncey O'cott 15-21. Fuddhead Wilson 22-28.

What Happened to Jones was presented by a very capable Co. at the Grand Opera House 1-7, opening to S. R. O. There was hearty laughter and applause accorded throughout the performance. George W. Larsen as Jones showed himself to be a bright and clever comedian. Walter Lenox, Sr., as Ebenezer Goodly was decidedly good. Irving Chauncey as Richard Heatherly makes the most of his part. Barney McDonough did good work as Anthony Goodly. Anita Bridges was vivacious in the role of Cissy. Ada Craven made a hit as the Swedish servant. Emily Stowe was excellent as Mrs. Goodly. Josephine Florence Shepherd was clever as Alvina Starlight. Juliet Sager as Marjorie, Dorothy Hammack as Minerva, and the rest of the cast are praiseworthy. Robert B. Mantell 8-14.

Manager L. N. Scott will give a matinee at the Metropolitan Opera House 19 for the benefit of the Actors' Fund. An attractive program will be presented by members of theatrical Co. and local talent.

GEORGE H. COLGRAVE.

BUFFALO.

The past week has been a most prosperous one for the local theatres. Trelawny of the Wells sided the Star Sept. 28-30 and the performances were a treat. The Co. was every whit as good as that of the original production. John Mason in the role of Tom Wrench gave a most natural interpretation. Mary Mannering, although suffering with a severe cold, gave a delightful impersonation of Rose Trelawny. Others deserving of particular mention are Grant Stewart, Olive May, Hilda Spong, Charles Walcott, and William F. Courtney. The stage settings were simply perfect in even the smallest details. A Kansas Girl appeared 2-4. This play has never been seen here before, and much interest was manifested over the piece, which had been so successful in other cities. The Co. was an adequate one and the performances pleased in all respects. The honors, of course, fell to James T. Powers, who in the role of Flipper kept the fun moving at all times. Arthur Cunningham recited several epigrams for his splendid rendition of a bass solo, and Van Rensselaer Wheeler fared equally well with his musical numbers. Ethel Jackson, Richard Booth, and Miriam Lawrence all did well. Sol Smith Russell 5-7. James O'Neill 9-11. Frank Daniels 12-14.

The attraction at the Lyceum 27 was Shore Acres. Exactly the receipts I haven't learned, but I will venture that they hover about the \$6,000 mark, which is the capacity limit of the house. The house was sold out at each performance, and chairs were placed in the aisles and in the space usually occupied by the orchestra. The Co. was about as good as any of its predecessors. Charles C. Craig made a splendid Nathaniel Berry, and in make-up and acting he resembled James A. Herne. Atkins Lawrence and Charles E. Fisher were excellent, while William H. Burton gave a strong interpretation of Josiah Blake. Belle Theodore was capable in the part of Ann Berry, and the children in the play were all good. Over the Fence 9-14.

George H. Broadhurst was in town last week on business connected with Why Smith Left Home.

Gilmore's Band will give a concert at the Lyceum 15.

The Empire Stock Co. offered A Family Affair 27 to fair business.

The remodeling of old Turn Verein Hall goes rapidly on and in a few days Girard's Family Theatre will be in full swing. The management have every confidence in the success of the enterprise. RENNIE W.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock Co. presented The New Secretary Sept. 28 to very good business, and made a very favorable impression. James Neill was pleasing in the title role. Frank McVicar was an admirable Mr. Cattermole. Edgar Baum won favor as Mr. Marshland. Benjamin Howard made a more than ordinarily good Douglas Cattermole. Robert Morris was very good as Gibson. Grayce Scott left here to be desired as Edyth Marsland, and Mabel Runge was equally fortunate as Zerah. Herbert Carr made an effective Peirce. Max Fegman made the most of John Slaughter. Duncan Presson was an acceptable Captain Radovan. Robert Fiske and Helen Keating also deserve special mention. Chauncey O'cott 8-14.

The perennial favorite, In Old Kentucky, opened for a week at the Bijou Theatre House 1 to the usual large audience. The Co. was equal to the demands made upon it. Elsie Ryn made a

leased. Same co. 27. Mahara's Minstrels 15. Side
tracked 17. How Smith Met Jones 21. ²⁰²

MAINE.

[illegible][illegible]

ROCKLAND. FARWELL OPERA HOUSE (H. L. Crockett, manager): Other People's Money Sept. 29; delighted a large audience. Fable Romani 30; the same house and gave entire satisfaction. Yale Brothers Spectacular co. 25. The Real Widow Brown 30.

CAMDEN. OPERA HOUSE (W. R. Gill, manager): Other People's Money Sept. 30; clever comedy, splendid box good business.—ITEM: Gilbert Britton, of this place, is taking measures to produce a musical comedy company during the winter season, without authority.

LEWISTON. MUSIC HALL, Charles H. Houghton, manager; A. Temperance, female society, 24 High street; big house, Father People's Money, 24 High street; house, 7, Main, 140; The House of Mary, 140; and 12, The Evil Eye 12; Jessie Harcourt co., 14, 22.

MIDDLETOWN. CITY OPERA HOUSE (K. W. Sutherland, manager), Jessie Harcourt co., closed a week Sept. 30 to S. R. O.; performers and, The Christian 6; What Happened to Jones 12; The Heart of Maryland 14; George W. Wilson co., 14, 22.

BELFAST—OPERA HOUSE (F. E. Cottrell, managers): Fabio Romani 2 to deservedly small business.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (Melinger Brothers, managers): An Easy Mark Sept. 28.

HAVER DE GRACE. CITY OPERA HOUSE. J. H. Owens, manager; The Corsican Brothers, can-
dled Sept. 30. The Chimes of Normandy 7. The Bo-

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): J. E. Todd opened 2 for the week in Orpheo, to S. K. O.; co. excellent. Harrison J. Wolfe 2.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Kelly's Kids 3 canceled. Myrtle and Harder co. 3-14. Instead of J. E.

MASSACHUSETTS.
SPRINGFIELD.—GILMORE'S COURT SQUARE
THEATRE (W. C. Lenoir, manager): A High
Toned Burglar Sept. 29. George Fuller Golden made

hit with his monologue. What Happened to Jones happened again 30, with two performances, but it happened so well he got no good co. as hitherto. The King of the Opium King hit the pipe 2, 3, and the Kings nearly topped up Bert's coat and rain gear. The charming wife Miss Kings presented his comedy, A Rattle Scared Hero 5 to good business, and it took well; supporting co. adequate. By the way, Mr. Coote is likely to have lots of trouble with

the printers and proof-readers in his new venture. If they don't get it Battle Scared Hero they will be sure to let it go Battle Scared Hero. Blue Jeans 7. The French Maid 9. Metropolitan Opera co. in The Barber of Seville 11. Joseph Jefferson 12. Mile. Hill 14. Jonah and the Whale 16. The Great Train Robbery 17. Sporting Life 20. 21.—ITEM: The local Central Labor Union has proclaimed a boycott on the Iowa Springfield show.

NORTH ADAMS.—COLUMBIA OPERA HOUSE.
(James A. Beagen, manager): A Pair of Black
Feathers, Sept. 20, gave satisfaction to a good au-
dience. *David Salvaterra*, *Georgie*, *Georgie*.

delighted a large audience. Best the Contracted 2. The Scared Hero 4; good-sized audience, general satisfaction. The play is a good one, and Mr. Coote has a part well suited to him. A Hot Old Time 5 was even more funny than upon its appearance here last year. The absence of The Rays was regretted. A Wild Goose Chase 9. A Colonial Girl 12. Thatcher's Minstrels 13. Other People's Money

WILSON OPERA HOUSE (Thomas Hanley, manager): Atkinson Comedy co. in Peck's Bad Boy, followed by breaking crowd. Sale of seats stopped at eight o'clock. Baldwin and Daly's Vaudeville featured for three nights. A. C. contains several well-known specialty people. Oxford Musical Co. 13. Grahm's Southern Specialty Co. 14.—ITEM.

There seems to be much similarity between The Widow and the Fool, presented by the Lyric Stock

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): E. V. Phelan Stock co. closed a week's engagement to large house Sept. 23. Phelan Cameron scored a hit as Edmond Dantes in

Monte Cristo, 29. The Rising Generation pleased a good business. Kidnapped in New York 6. Mile. Five small house 3. The King of the Opium Ring 14. A Temperance Town 19. The Sunshine of Paradise Alley 20. Executive staff of the Sunshine co. 23-28. — ITEMS: The student manager, a John C. Patrick; general superintendent, Ralph M. Smythe; headmaster, Dr. J. C. ...

LIVELY.—THEATRE (Dodge and Harrison, managers; Thatcher's Minstrels, Stock "band")

business. 30; Colonial Girl 23; fair business. The Christian 30; performance good; played to capacity. Empire Stock co. opened 2 for a week in The Stowaway. The Heart of the Klondike. The Great Monody. The Burglar. Fallen Among Thieves, and 100; the Bowery. Co., headed by Joseph Greene, is strong, business very good. Gorman's Alibi and Troubadours 9. Jonah and the Whale 10. Mile

[illegible]

FALL RIVER, ACADEMY OF MUSIC. (William J. Wiley, manager): The Heart of Maryland was seen for the first time in this city Sept. 28, and made an excellent impression upon an audience that packed the house. William McLaughlin did a delightful bit of character acting as the odd sexton. William and Walker's co. 30 to small business. Course Paxon opened for a week 2, and will present Arle-

THEATRE Eugene Wellington, resident manager of the Katzenbaumer Kids, opened fairly for a three nights' stay, and offered a wholesome farce with

BROOKTON.—CITY THEATRE (W. B. Cross, manager). Thomas E. Sica did a good business, and gave a pleasing performance in "The Upper Story." The "Man o' War's" Man, Dr. McKell and Max Hyde Southern Chimes, Slaves of Sin, Ed. Holden, and Sydney Carton, The Heart of Maryland, presented by a good co., drew a fair house. 2. Alma Cheate

to. 9:14. A Hot old Time 16. The Cuckoo 17.
What Happened to James 18. Mile. FIN 20. COFFER 21.
1904'S! A. W. Sunderson, Manager. A Wild chase
Chase did fair business. 28 to 1. Lost in New York

.....

presented by good com. opened to good house 2. The World Against Her 12-14.

PITTSFIELD.—ACADEMY OF MUSIC (Manager: E. Callahan, manager): Elroy Stock co. 2-7 opened to 340 paid admissions. Repertoire: The White Squadron, The Land of the Midnight Sun, An Actor's Romance, Northern Lights, The Midnight Lament, Fair and the Police Patrol, A Wild Goose Chase 9, The French Maid 10, A Colonial Girl 11, Faith 12, Graham's Specialty co. 13, Other People's Money 16, The Rising Generation 18, BURBANK CASHING (George Rot Bank, manager): A Wise Guy Sept. 29; performance first class; poor business. Howe's Moving Pictures 4; packed house. Dexter O'Neill Stock co. 9-14.

WALTHAM.—PARK THEATRE (J. Arthur Burke, manager): Patrick and Reinger, Insects; Thatcher's Minstrels Sept. 30; crowded house. Blue Jeans 2; large and enthusiastic audience. Joseph Greene co. 9-14. The King of the Oplum Ring 17. The Heart of Maryland 19. The Sunshine of Paradise Alley 21. Elroy's Stock co. 23.—ITEM: Mr. Brown, a resident of this city, was presented with a fine gold watch by Governor Gore Lodge, 1 O. O. F., of which he is a member.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Frankie Carpenter co. closed a big week 5-10. The Man-o-War's Man, The Man-o-War's Man, Southern Crimes, The First Patrol, Shores of New York, Under Sealed Orders, Slaves of Sin, Mobs, What Happened to George, The Man-o-War's Man, The Claretian 9, 10, Sporting Life 11, Mile. The Claretian 12, A Colonial Girl 13, The Sunshine of Paradise Alley 14.

WORCESTER.—THEATRE (Felix R. Wendel-schaefer, manager): A packed house applauded The Bride Elect Sept. 29, the occasion being the benefit of the local Elks. Although the receipts were large, the expenses kept pace with them, and the lodge came out exactly even—not a dollar profit nor a dollar loss. The Bostonians fared less prosperously than usual, as their selection, The Day is over and here, Blue Jeans drew fairly 3, 4. A Hot Old Time 10, 11.

TURNER'S FALLS.—OPERA HOUSE (Thomas L. Lawler, manager): Howe's Moving Pictures played a good audience Sept. 30. What Happened to George 3, large and enthusiastic audience. A Hot Old Time 9, 10, The Claretian 11, The Christian 17, Jack in the Beanstalk 20.—COLLEGE OPERA HOUSE (Fred. Cole, manager): A Wild Goose Chase 5, Faith 10, Kidnapped in New York 28. Under Two Flags 31.

BOLYOK.—OPERA HOUSE (B. L. Potter, manager): The Christian Sept. 27; crowded house; splendid performance. Blue Jeans 5; fair business. Adolph Philip 6. The King of the Oplum Ring 1, Zaza 11.—EMPIRE (E. F. Murray, manager): Elroy's Stock co. closed a big week 5-10. Go-Won-Go Mohawk 2-4; small house. Daughters of the Poor 5-7.

LOWELL.—OPERA HOUSE (Fay Brothers and Howford, managers): The Bride Elect 2; good house. On and Off 5. The Rising Generation 12, Mile. The Claretian 13, The Christian 17, The Claretian 14.—MUSIC HALL (W. F. Boody, manager): The Klutcherbochers 2-4; large house. Victoria Burlesque 5-7. Go-Won-Go Mohawk 9-11. Sam T. Jack's co. 12-14.

FITCHBURG.—WHITNEY OPERA HOUSE (Spencer and O'Connell, managers): Maude Hillman co. Sept. 25-30; good business. Charity Bean, The Brother's Daughter, The Land of the Living, East Lynne, and Oliver Twist were given 25-30. The Ship of Life, good business. A Temperance Town 4 gave satisfaction to a full house. Shea-McAdams co. 9-14.

GLOUCESTER.—CITY HALL (Lathrop and Tolman, managers): Manhattan Stock co. 2-7 opened to good business. Light House 8, The Claretian 10, The Claretian 11, The Claretian 12, The Claretian 13, The Claretian 14, The Claretian 15, The Claretian 16, The Claretian 17, The Claretian 18, The Claretian 19, The Claretian 20, The Claretian 21, The Claretian 22, The Claretian 23, The Claretian 24, The Claretian 25, The Claretian 26, The Claretian 27, The Claretian 28, The Claretian 29, The Claretian 30, The Claretian 31, The Claretian 32, The Claretian 33, The Claretian 34, The Claretian 35, The Claretian 36, The Claretian 37, The Claretian 38, The Claretian 39, The Claretian 40, The Claretian 41, The Claretian 42, The Claretian 43, The Claretian 44, The Claretian 45, The Claretian 46, The Claretian 47, The Claretian 48, The Claretian 49, The Claretian 50, The Claretian 51, The Claretian 52, The Claretian 53, The Claretian 54, The Claretian 55, The Claretian 56, The Claretian 57, The Claretian 58, The Claretian 59, The Claretian 60, The Claretian 61, The Claretian 62, The Claretian 63, The Claretian 64, The Claretian 65, The Claretian 66, The Claretian 67, The Claretian 68, The Claretian 69, The Claretian 70, The Claretian 71, The Claretian 72, The Claretian 73, The Claretian 74, The Claretian 75, The Claretian 76, The Claretian 77, The Claretian 78, The Claretian 79, The Claretian 80, The Claretian 81, The Claretian 82, The Claretian 83, The Claretian 84, The Claretian 85, The Claretian 86, The Claretian 87, The Claretian 88, The Claretian 89, The Claretian 90, The Claretian 91, The Claretian 92, The Claretian 93, The Claretian 94, The Claretian 95, The Claretian 96, The Claretian 97, The Claretian 98, The Claretian 99, The Claretian 100.

NEW BEDFORD.—THEATRE William B. Cross, manager): The Heart of Maryland drew a large audience 3. A Temperance Town (benefit K. of F.) 5; packed house. On and Off 7. Morrison Greene co. 9-14. The Claretian 10, A Hot Old Time 17. What Happened to George 19. Mile. The Claretian 21.

MARLBORO.—THEATRE (F. W. Riley, manager): Blue Jeans Sept. 25; excellent business; audience pleased. Thatcher's Minstrels 27; good house; satisfaction given. A Colonial Girl 3; fine performance; packed house. The Heart of Maryland 6. Boston Ideal Stock co. 9-14.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): The Christian Sept. 29 was the opening attraction of the season, and did big business. The Bride Elect 30; light business.

WESTFIELD.—OPERA HOUSE (Clinton C. Clark, manager): Howe's Moving Pictures 3 played a fair house. Daniel Sully 4 in O'Brien the Contractor; fine attraction; light house. The Claretian 10, The Claretian 11, The Claretian 12, The Claretian 13, The Claretian 14, The Claretian 15, The Claretian 16, The Claretian 17, The Claretian 18, The Claretian 19, The Claretian 20, The Claretian 21, The Claretian 22, The Claretian 23, The Claretian 24, The Claretian 25, The Claretian 26, The Claretian 27, The Claretian 28, The Claretian 29, The Claretian 30, The Claretian 31, The Claretian 32, The Claretian 33, The Claretian 34, The Claretian 35, The Claretian 36, The Claretian 37, The Claretian 38, The Claretian 39, The Claretian 40, The Claretian 41, The Claretian 42, The Claretian 43, The Claretian 44, The Claretian 45, The Claretian 46, The Claretian 47, The Claretian 48, The Claretian 49, The Claretian 50, The Claretian 51, The Claretian 52, The Claretian 53, The Claretian 54, The Claretian 55, The Claretian 56, The Claretian 57, The Claretian 58, The Claretian 59, The Claretian 60, The Claretian 61, The Claretian 62, The Claretian 63, The Claretian 64, The Claretian 65, The Claretian 66, The Claretian 67, The Claretian 68, The Claretian 69, The Claretian 70, The Claretian 71, The Claretian 72, The Claretian 73, The Claretian 74, The Claretian 75, The Claretian 76, The Claretian 77, The Claretian 78, The Claretian 79, The Claretian 80, The Claretian 81, The Claretian 82, The Claretian 83, The Claretian 84, The Claretian 85, The Claretian 86, The Claretian 87, The Claretian 88, The Claretian 89, The Claretian 90, The Claretian 91, The Claretian 92, The Claretian 93, The Claretian 94, The Claretian 95, The Claretian 96, The Claretian 97, The Claretian 98, The Claretian 99, The Claretian 100.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): A Colonial Girl Sept. 30; good house. Frankie Carpenter Repertoire co. 2-7. Jonah and the Whale 9. The Christian 11, 12. Sporting Life 14.

GARDNER.—OPERA HOUSE (F. R. Edgell, manager): The Span of Life 3; full house; audience pleased. Thatcher's Minstrels 12.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Heart of Maryland 5. A Temperance Town 10. Maude Hillman co. 10-21.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Thatcher's Minstrels 2; fair house; specialties good.

MICHIGAN.

GRAND RAPIDS.—POWERS GRAND (O. Bick, manager): Elroy's Stock co. 2-7 opened to a good audience Sept. 21. In the cast were one old friend, Katie Putnam, and a capable lot of comedians. Wilbur Opera co. opened 25-30, had large houses throughout the week. Maude Hillman's Minstrels 2.—GRAND (O. Stair, manager): The Great Northwest 21-25 to excellent business. On the Suwanee River 24-30 received the usual excellent patronage. On the Stroke of Twelve 1. Shannon of the Sixth 5.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Marks Brothers did phenomenal business their first week Sept. 25-30. Plays: Paradise Lost, The Day is over and here, The Tramp, The Rose of Kerry, East Lynne, and The Major's Bride. Second week opened to very large business. A Hot Old Time 12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The King of the Oplum Ring 2; crowded house; audience pleased. White's Faust 6. Pudd'nhead Wilson 7. Wilbur Opera co. 9-24.—GRAND OPERA HOUSE (Lee Gettor, manager): Light House 8; large audience pleased. Marks Brothers co. 9-14.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Robert B. Mantell in The Dagger and the Cross drew a fine audience Sept. 25. White's Faust 6. The Finish of Mr. Fresh 9. Anderson Theatre co. 10-21.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): How Hopper Was Side Tracked Sept. 25; light house. Murray and Mack in Finnigan's Hall 28. Large audience. They are prime favorites here. Pudd'nhead Wilson 4. Shipwreck by the Light of the Moon 5. West's Minstrels 6. The King of the Oplum Ring 7.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Devil's Auction to S. R. O. Sept. 22; best of satisfaction. Willie Collier in Mr. Smith 30; fine attraction; light business. West's Minstrels 4; top-heavy house. Skipped by the Light of the Moon 8. What Happened to George 15.

ANN ARBOR.—ATHENS THEATRE (Dean M. Booth, manager): The Finish of Mr. Fresh Sept. 30 to a deservedly small house. Himmelpin's Imperial Stock co. 2-4. Aunt Jerusha 9.—ITEM: Robert M. Edwards, of For Her Sake, was here last week, visiting friends.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Mahara's Minstrels Sept. 28, 29; pleasing performance; fair house. Pudd'nhead Wilson 2 played a top heavy house. Skipped by the Light of the Moon 8. Shannon of the Sixth 11.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lecker, manager): Robert B. Mantell in The Dagger and the Cross Sept. 28; good house; best of satisfaction. On the Stroke of Twelve 6. Faust 15. Bryan's Comedians 25-28.

JACKSON.—ATHENS THEATRE (H. J. Porter, manager): White's Faust Sept. 29; fair business. West's Minstrels 3 played a large house. On the Stroke of Twelve 5. Pudd'nhead Wilson 6. For Her Sake 9.

FORT HUNTER.—CITY OPERA HOUSE (L. T. Bennett, manager): The Finish of Mr. Fresh Sept. 29 to top-heavy house; poor performance. Mahara's Minstrels 2; poor house and performance.

SALT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): My Friend from India Sept. 25; fair house; good performance. Aunt Jerusha 28 canceled. On the Suwanee River 12.

CHARLOTTE.—THOMAS OPERA HOUSE (Nathaniel and Slater, managers): Murray and Mack in Finnigan's Hall Sept. 21 played a large house.

ALPENA.—MALIZ OPERA HOUSE (John C. Combs, manager): White's Faust Sept. 22, 23 to capacity; satisfactory performance.

BOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Shepherd's Minstrels 4.

OSOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): The Finish of Mr. Fresh 5.

CALANET.—ITALIAN HALL (John D. Coddish,

manager): My Friend from India Sept. 27; large and pleased audience. Shepherd's Minstrels 5, 6.

MUSKOGEE.—OPERA HOUSE (Cayan and McGraft, managers): Wilbur Opera co. 2-7.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Joshua Simpkins Sept. 27; good attraction, breaking house record for attendance. Under the Dome 5. The Claretian of Paris 13. Two Married Men 25. Boston Lady Orchestra 27.—WASECA OPERA HOUSE (A. D. Goodman, manager): Webster Comedy co. in A Runaway Wife and An Irishman's Troubles 28, 29; poor business.

DULUTH.—LYCEUM (E. E. Williams, manager): Mistake Will Happen Sept. 25; good business. My Friend from India 30; large and pleased audience. Graun Opera co. in Paul Jones and Wang 28, 30; good business; performances satisfactory.

AUSTIN.—OPERA HOUSE: Scott's Minstrels Sept. 25; large and pleased audience. Under the Dome played a small house 29. Noble Theatre co. 9-14. The Kachina, hypnotists, 19-21.

PIPETSTONE.—FERRIS GRAND (A. D. Ferris, manager): Heywood's Celebrities 3; good house. Alf Larsen Concert co. 6. Andrew McPherson's Dramatic co. 9, 10. Noble's Theatre co. 23-28.

LUVERNE.—OPERA HOUSE (Laughlin and Campbell, managers): George F. Hall lectured Sept. 25 to small audience; lecture interesting. Monte Cristo 5.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Warner Comedy co. Sept. 25-30; fair business. Mr. Plaster of Paris 14. Robert B. Mantell 24.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Vitaseco Sept. 25-27 to good business. The Black 400 filled the house 28. Just Before Dawn 7.

MANKATO.—THEATRE (Charles Horner, manager): Joshua Simpkins Sept. 29; Mg. basins; co. fair. The Black 400 5. A Romance of Coon Hollow 7. Under the Dome 10.

FARMDAULT.—GRAND OPERA HOUSE (C. E. White, manager): Joshua Simpkins in fair business. The Black 400 5. Under the Dome 9. Mr. Plaster of Paris 16. Martin's U. T. C. 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): My Friend from India played a fair audience Sept. 30. Shubert Symphony Club 19.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Karpenter's Sept. 25-28; excellent performance; crowded house. Under the Dome 5.

ST. PETER.—OPERA HOUSE (H. J. Ludecke, manager): Joshua Simpkins played an 880 house Sept. 30. The Black 100 4.

MISSISSIPPI.

MEMPHIS.—GRAND OPERA HOUSE (L. Rothberg, manager): George W. Monroe Sept. 30 in Mrs. R. O'Shaughnessy; fair performance; small house. Mildred and Rosalind 14. Al. G. Field's Minstrels 18. The Mystery Men 20. The Mystery Men 21.

COLUMBUS.—WELL THEATRE (William P. Mahon, manager): Mr. Plaster of Paris Sept. 27 canceled.

MISSOURI.

WILTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Myra Collins Sept. 25-30, presenting The Little Duchess, Little Miss Thompson, A Soldier's Love, Wildcat the Tiger, Polly the Terrier, and Alvin, hypnotist, good business. Joshua Simpkins 4; excellent business.—ITEM: Mrs. Jester closed with Myra Collins co. here. Jack Williams closed at Central 7.

LOUISIANA.—PARK'S GRAND OPERA HOUSE (Drury Pack, manager): Joshua Simpkins Sept. 28; pleased audience; fair house. Hans Hanson 2; first-class performance; crowded house.—BURNETT OPERA HOUSE (Max Michael, manager): Dark.—ITEM: The Claretian 10, formerly with Uncle Josh Sprucey, joined Hans Hanson here.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): West's Minstrels Sept. 27; large and appreciative audience. Hopkins' Trans-Oceanic 14. The Claretian 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good business. The Hottest Coon in Dixie 1, 2.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Charles and Richardson Vandyke Sept. 25-30; performance good; fair business. The Sidewalks of New York 30; good business; co. above the average.—ITEM: J. C. Logan has relinquished the management of the Grand.

CARROLLTON.—WILKINSON OPERA HOUSE (H. H. and H. J. Wilkinson, manager): A Man of Mystery Sept. 27 to top-heavy house; performance creditable. Herrmann the Great 24. Casey's Troubles 28.

HANSHALL.—PARK THEATRE (J. B. Price, manager): A Man of Mystery Sept. 25, 26 gave satisfaction to a small house. Joshua Simpkins 6. The Glad Hand 12. The Missouri Girl 14. Casey's Troubles 18.

MOBERLY.—HEGARTY'S OPERA HOUSE (F. Halloran, manager): A Man of Mystery Sept. 26 gave satisfaction to a small house. Joshua Simpkins 6. The Glad Hand 12. The Missouri Girl 14. Casey's Troubles 18.

CLINTON.—OPERA HOUSE (Bismar and Co., managers): The Claretian 10, formerly with Uncle Josh Sprucey, joined Hans Hanson here.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Bick, manager): Charles and Richardson Vandyke Sept. 30. Sept. 19; light business. Uncle Josh Sprucey by 4.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Heart of Chicago to good business. Sept. 24-27; play and co. credit. Best performance turned out in large numbers to see their old favorites of the Union Family Theatre, Russell Graham and Maude Sutton, both of whom are deservedly prominent in their new roles. Black Sheep to 3, 1. O. 25-30; excellent business. The Girl from Chille 4. 5. Mistake Will Happen 7. A Countown 400 9-11. My Friend from India 12-14. Graun Opera co. 15-21. In Old Kentucky 22-24. Modjeska 25-28.

ANACONDA.—THEATRE MARGARET (Park and McFarland, managers): A Black Sheep Sept. 27; largest house of season; co. well liked. The Heart of Chicago 28; light business; co. ordinary. Von Yonson to light business 30; a better co. than last season. Grace Hazard made a decided hit. The Girl from Chille 3. Mistake Will Happen 6. Countown 400 7.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Von Yonson Sept. 25; fair performance; poor business. The Girl from Chille 13. Graun Opera co. 14.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Heart of Chicago Sept. 27; excellent business. The Girl from Chille 2. Gorton's Minstrels 3. Von Yonson 4.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Gorton's Minstrels Sept. 21; large and pleased audience.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Redmond Dramatic co. Sept. 25-30 in Myrtle Ferns. The Mountain Girl, The Sailor, David Crockett, The Pearl of Savoy, and The Streets of London; fair business; satisfaction given. Casey's 400 2 to poor business; poor performance.

FREMONT.—LOUIS THEATRE (M. M. Irwin, manager): Will Greenleaf, of the Lyceum Bureau, assisted by local talent and Harriet Wright, of Des Moines, played The Lady of Lyons to a large audience Sept. 28. Town Topics to fair patronage 2. Woodward Stock co. 2-14.—ITEM: Manager Irwin has returned home and hereafter will manage the theatre personally.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): The Hottest Coon in Dixie Sept. 27; fair business; good performance. Town Topics 5. At Gay Coney Island 12 canceled. Richardson's 13. The Girl from Chille 14.—ADDITIONAL (G. L. Platt, manager): Dark.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): The Hottest Coon in Dixie Sept. 25, 26; fair business; good performance. Town Topics 5. At Gay Coney Island 12 canceled. Richardson's 13. The Girl from Chille 14.—ADDITIONAL (G. L. Platt, manager): Dark.

LINCOLN.—OLIVER THEATRE (Crawford and Zehring, managers): At Gay Coney Island Sept. 14. Super 10, 17.—FUNKE OPERA HOUSE (Crawford and Zehring, managers): Two Merry Tramps 7, 12. Della Fringe co. 9-14.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Carlington Entertainers Sept. 29, 30; good business. Second Floor Spengendyke (local) 3; good business; performance fair. The Heart of Chicago 10.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): At Piney Ridge Sept. 28; good business; pleased audience. A Man of Mystery 2. Two Merry Tramps 4. Leon Herrmann 14.

SOUTH PLATTE.—LOYD'S OPERA HOUSE (Warren Lloyd, manager): Griffith, hypnotist, 5-7. The Heart of Chicago 17. Sept. 25.

WABOO.—OPERA HOUSE (Thomas Killian, man-

ager): Season will open 7 with Richards and Fringie's Georgia Minstrels. The Heart of Chicago 25.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edwin) Piper, manager): A Young Gentleman Sept. 25; good performance; large house. Ellford co. 2-7.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): E. V. Phelan co. presented Forgiveness, held by the Mayor, A Slave of the Case, Captain Swift, Monte Cristo, Lady Audley's Secret, Southern Romance, and A Marriage of Convenience to good business Sept. 25-30. George W. Wilson co. opened for a week Sept. 18. O. 2 in A Social Outlaw; repertoire also includes Your Uncle Paddy, The Quorum, The Messenger from Jarvis Section, A Parisian Romance, Harbor Lights, Two Christmas Eves, and A Runaway Match. Frankie Carpenter co. 9-14.

MANCHESTER.—OPERA HOUSE (R. W. Harrington, manager): A Colonial Girl Sept. 27 gave satisfaction to large house. Mile. The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good house; co. good. A Temperance Town 3; good house. On and Off 4. Cora Fayton Stock co. 9-14.—PARK THEATRE (Ormsby A. Court, manager): Rose Hill's Boston Daily co. 25-30. Victor's Burlesque 2-4 played good houses. Go Won Go-Mohawk 5-7. George W. Wilson co. 9-14.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): A Temperance Town 2 gave satisfaction to good house. Under the Dome 5. The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good house; co. good. A Temperance Town 3.

FORTMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Colonial Girl to fair business 2. City Sports 9, 10.

DOVER.—CITY OPERA HOUSE (George H. Demmitt, manager): The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; very successful engagement Sept. 30. The Christian 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Sunshine of Paradise Alley 2 to small house; performance fair.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Sunset and Quicker Than a Thought 1-4 opened to S. R. O. An excellent co. and new and picturesque scenery helped to make the play a great success. The role of Joe Preston, the young moonshiner, was admirably interpreted by Frank Harrington. The "Ol' Mis" Pretense of Southern Romance, a delectable of the highest praise. J. Simon as "Ol' Man" Preston, George Miller as Colonel Bailey, and Eugene Smith as Jerry, were well received. George Gorman, as Sam, and the preceding company were by Randolph Murray and Royce Alton respectively. Olvin Lowe as Madeline, was charming, and Minnie Simon as Keanie, the Swedish girl, provided continuous laughter in the play. The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good house; co. good. A Temperance Town 3.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Statton's U. T. C. to capacity Sept. 28, 29. The Irish Alderman 2 did all the business. East Lynne 3. The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good house; co. good. A Temperance Town 3.

ELIZABETH.—LYCEUM THEATRE (William M. Drake, manager): The Blondelles 5-7, opened to good business, presenting The Katzenjammer Kids, The Claretian 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; good house; co. good. A Temperance Town 3.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Chester De Vonde co. opened for a week 2 in The Ten-Ten Door to S. R. O.; performance excellent. Other plays: The Ranch Hero, Dr. Jekyll and Hyde, The Shadow of the Scaffold, Camilla, and Crimes of a Great City 7. In Atlantic City 13, 14.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Sawtelle Dramatic co. Sept. 25-30 in May Blossoms, Little Miss Military, The Victorian Cross, The Midnight Frolic, and Across the Continent; largest week's business in history of house; first-class performance. Adams Brothers co. 9-14.

PLAINFIELD.—MUSIC HALL (Mae Edwards, manager): Hurly Burly Sept. 30; top-heavy house; co. good. The Air Ship 2; top-heavy house; co. good. The Great Train Robbery 5; top-heavy house; co. good.

ASBURY PARK.—PARK OPERA HOUSE W. H. Morris, manager): A Lion's Heart Sept. 25, 26; co. excellent; good house. The Air Ship 2; co. good; full house. High Toned Burglar 3.

A MELODRAMATIC SENSATION THE SOUTHWATER DARK

BY ACTON E. KELLY.

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105 E. 14th St., N. Y.

P. Way, manager: Sun's Minstrels Sept. 20; appreciative audience. Boy from Boston 10.
NORTH EAST-SHIRT'S OPERA HOUSE (F. C. Bower, manager): 31 Plunkard Sept. 27; big house; entire satisfaction.
DANVILLE-OPERA HOUSE (F. C. Angle, manager): The Sleeping City 7. Daniel Boone 10. Sun's Minstrels 17.
FITZSTON-MUSIC HALL (C. C. King, manager): The Colonel and 1 Sept. 20 failed to please a fair house. The Prodigal Father 14.
POTTSTOWN-GRAND OPERA HOUSE (Grant M. Koma, manager): Twentieth Century Comedians 12.
JEANNETTE-RIVER THEATRE (R. G. Curran, manager): Little Trizle to a fair house Sept. 23; co. fair. The Heart of the Matter 4. 31 Plunkard 7.
CHARLOTTE-COYLE THEATRE (J. W. Coyle, manager): Little Trizle 4. The Hunter 12.
MOUNT PLEASANT-GRAND OPERA HOUSE (J. R. Coldsmith, manager): Little Trizle 9.
MILTON-OPERA HOUSE (A. J. Blair, manager): The Sleeping City 5; big house; audience pleased.

RHODE ISLAND.

WOONSOCKET-OPERA HOUSE (Josh E. Ogden, manager): The French Maid Sept. 23; good house. The Flying Generation 26; fair house. The Bride Elect 27; fair house; drew a much larger one. The Heart of Maryland 29; S. R. O.; every one delighted. Cora Peyton Stock co. 2-7 in Woman Against Woman. The Runaway Wife. The Banker's Daughter. For Sale Alone in London. The First Families of Virginia. On the Rappahannock. The White Slave. A Complicated Case. and Eagle's Nest to large business. The King of the Opium Ring 11. Jack and the Beanstalk 15. Jonah and the Whale 14.
WESTERLY-BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Emerald Stock co. closed a week's engagement Sept. 30, giving satisfaction to good sized house. Repertoire: The Stowaway. Heart of the Klondike. Captain Rackety. The Burglar. Fallen Among Thieves. The Great Monopoly. In the Tails. and On the Rovers. Thatcher's Minstrels 3 pleased a packed house. Daniel Sully 15.
PAWTUCKET-OPERA HOUSE (William E. White, manager): U. T. C. Sept. 28-30; good attendance; performance pleasing. Thomas E. Shaw 2-7. In The Man. Wren Man. Dr. Jekyll and Mr. Hyde. Slaves of Sin. and Sidney Carton: crowded houses delighted. The World Against Her 9-11.
RIVERPOINT-THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Barney Gilman 2-7. In The Man. Wren Man. Dr. Jekyll and Mr. Hyde. Slaves of Sin. and Sidney Carton: crowded houses delighted. The World Against Her 9-11.

SOUTH CAROLINA.

CHARLESTON-ACADEMY OF MUSIC (Charles W. Knoch, manager): The French Maid Sept. 23-25 to fair business. Field's Minstrels 2; good performance; full house first night. The Mysterious Mr. Bugle 3. Charles Coghlan 10. The Turtle 15.
SPARTANBURG-OPERA HOUSE (Max Greenwald, manager): The Mysterious Mr. Bugle 3; fair house; excellent performance. The Night Owls 6. Washburn's Minstrels 20. My Friend from India 24.

SOUTH DAKOTA.

WATERTOWN-NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Haywood's Celebrities Sept. 20, 30; fair business; pleased audience. Special mention of Estrella Merica, violinist, is deserved. Mr. Plaster of Paris 23. Martin's U. T. C. 29.

TENNESSEE.

MEMPHIS-GRAND OPERA HOUSE (Thomas J. Boyle, manager): A Social Highwayman, as presented by the Hopkins Stock co. Sept. 25-30, was the most successful play yet put on. Frederick Julian was exceptionally good. The vaudeville bill included the Carmen Sisters, Charlie Vance, and the Columbian Four. Christopher, Jr., 2-7 drew large houses. Frederick Julian, Fred. Montague, and Floy Crowl received merited applause. The vaudeville bill included the Maude Company, The Navas, and Emmens Emerson, and Emmens. The Ensign 9-14.—LYCEUM THEATRE (Frank Gray, manager): Season opened Sept. 22 with Al. G. Field's Minstrels to capacity. The engagement was 25-30. Have You Seen Smith, a poor farce, did not please a large audience 26. Herrmann the Great canceled 27, 28. Romeo and Juliet (local) 29, 30. Much praise is due to the excellent production in the title roles, and Grace Llewellyn as director. The Sidewalks of New York 3, 4 to poor business. Eugene Blair 5-7.—AUDITORIUM (Benjamin M. Stahlberg, manager): Kentucky Pickaninny 25-30; poor business. Maude's Minstrels 5.
CHATTANOOGA-NEW OPERA HOUSE (Paul R. Albert, manager): Mile. Fir Sept. 23; large audience; fine performance. George W. Monroe in Mrs. R. O'Shaughnessy 27 to good house; performance fair. Purdie Lee 28; large audience; fine performance. Have You Seen Smith pleased a small house 29. The Mysterious Mr. Bugle 30; small audience. Mildred and Rouleure 4, 7. The Sidewalks of New York 9.

KNOXVILLE-STAUDT-THEATRE (Fritz Staudt, manager): The Mysterious Mr. Bugle to small audience Sept. 28, 29; performance excellent. Have You Seen Smith 30; fair house pleased. Ex-Governor Robert L. Taylor lectured on Love, Language, and Sex to large and appreciative audience. 2. Mildred and Rouleure 4, 5.—ITEM: The Canton Carnival co. with their "World's Fair Midway" will appear here Carnival Week 9-14, under auspices of the Elks.
WASHVILLE-GRAND OPERA HOUSE (Thomas J. Boyle, manager): Boyle Stock co. in Captain Swift, 2-7, opened to large business. Charles T. Aldrich, the Breton-Hunkle Trio, and Thil's Marionettes were in the vaudeville numbers. Faust 9-14.—THE VINDICATOR (W. A. Shreve, manager): The Purple Lady Sept. 27; fair house. Have You Seen Smith 28; light business. The Telephone Girl 2, 3, pleased well filled house. The Sidewalks of New York 6, 7.
CLARKSVILLE-ELDER'S OPERA HOUSE (Joseph E. Wood, manager): A Mixed Affair released connection at Bowling Green and did not appear Sept. 27. Verona Comedy co. 9-14.
Bristol-HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Mildred and Rouleure 3; good business. Barlow Brothers' Minstrels 11.

TEXAS.

GALVESTON-GRAND OPERA HOUSE (Richard Prince, manager): Ruco and Holland's Minstrels enjoyed good business Sept. 30-1; Darktown contributing the greater part of the audience as usual.—ITEM: The uncertain condition of affairs as to coming attractions remains unchanged, owing to the continued quarantine against New Orleans. An early improvement is hoped for, however, and a mixed affair seems to promise a resumption of theatrical commerce at no distant date. C. N. RHODE.
SAN ANTONIO-GRAND OPERA HOUSE (Dave Wisa, manager): Manhattan Stock co. in The Chain of Evidence, 20. The Lighthouse, Red Ascent, The Old Senator, Belovet Zero, The Blacksmith's Daughter, La Creole, The Two Orphans, East Lynne, and Cinderella Sept. 24-30; fair performances; drew fairly. Ruco and Holland's Minstrels 8. How Smith met Jones 9. 2. Gay Comedy 10. Clay Clement 11. The Purple Lady 12. George W. Monroe 13.
WACO-GRAND OPERA HOUSE (Jack Schwarz, manager): Regular season will open 7 with Herrmann the Great. A Bachelor's Honey-moon. 8.—ITEM: Allen's New Orleans Minstrels will appear here under canvas 2. Charles F. Thompson, of Chicago, has secured the contract for painting the scenery and drop curtains for the new Auditorium. W. V. LEONE.
HOUSTON-SWEENEY AND COOPER OPERA HOUSE (General Theatrical Circuit Co. managers): Richard and Prince's Minstrels to big business Sept. 29. Nothing definite as to future attractions on account of quarantine.
SHERMAN-OPERA HOUSE (Ellsworth and Banta, managers): The Sidewalks of New York Sept. 21 canceled by reason of quarantine regulations throughout the State, which did fair to derange all bookings again this season. Richards and Prince's Minstrels 26.
AUSTIN-HANCOCK OPERA HOUSE (George Walker, manager): Season was to have opened Sept. 16 with Have You Seen Smith, but co. failed to appear account quarantine. House will now open 6 with Herrmann the Great.
HENRIETTE-CARVER OPERA HOUSE (W. J. Schaefer, manager): Season will open 6 with Slide-Tracked.
FORT WORTH-ITEM: A. G. Allen's New Orleans Minstrels gave two performances under a tent Sept. 27, 28, to large audiences; entertainment good.
TERRELL-REIN'S OPERA HOUSE (S. L. Dey, manager): Rio Grande, auspices B. P. O. E., opened the season to a full house Sept. 28.
GAINESVILLE-OPERA HOUSE (John A. Hull, manager): Elvira Sensation co. Sept. 13, 14. The Purple Lady 17. Ruco and Holland's Minstrels 23.
WIKINNEY-HEARD'S OPERA HOUSE (Finberg and Deben, managers): Krause and Taylor co. 2-7. Slide-Tracked 13. The Bulls 17.
ABILENE-LYCEUM THEATRE (Batjer and Sanderson, managers): Dark.
DENTON-GRAMMA OPERA HOUSE (Neely and Mounts, managers): Slide-Tracked 7.
EL PASO-MYAR'S OPERA HOUSE (Samworth and Cassidy, managers): Grimes' Cellar Door 7.

UTAH.

SALT LAKE CITY-SALT LAKE THEATRE: Season opened 2 with Hotel Topsy Turvy.—NEW

GRAND THEATRE (M. E. Mulvey, manager): Metropolitan Opera co. Sept. 25-30; good house. Blanche Albrach, leading soprano, made quite a hit, and was the recipient of many flowers and attentions. Brown's in Town 2-7.—SALT PALACE (Edward T. Colborn, director-general): Bartholomew's trained horses, Haggenback's horse, and the Streets of Cairo, with several smaller attractions, drew fair business 25-30.
PARK CITY-DEWEY THEATRE (F. J. McLaughlin, manager): A Midnight Bell Sept. 30; good house; audience pleased. The Heart of Chicago 11. Brown's in Town 2. Hogan's Alley 29; Beach and Bowers' Minstrels 23.
OGDEN-GRAND OPERA HOUSE (Joseph Clark, manager): Metropolitan Opera co. 2-4.

VERMONT.

BARRE-OPERA HOUSE (W. W. Lapoint, manager): The Good Man. Best Sept. 27; fair house; good performance. Best Comedy to a Battle Scared. Best played a good house 29. Rice's Comedians 2-7; crowded house; good co. Repertoire: Eagle's Nest. The Phenix. Dollars and Sense. In the Heart of Russia. A Fool and His Money. and The Counterfeiters. Duty's Jubilee 9. Other People's Money 11. Oxford Musical Club 12. Yale Brothers' co. 14. The Christian 15.
BURLINGTON-HOWARD OPERA HOUSE (Mrs. N. E. Walker, manager): A Contented Woman 9, S. R. O. All contented except those who could not get seats. The Bride Elect 4; S. R. O.; audience pleased. What Happened to Jones 5; business good. Slide Tracked 7. Other People's Money 10. The Real Widow 16. The Doctor's Warm Reception 18. The Christian 20.
RUTLAND-OPERA HOUSE (A. W. Higgins, manager): Jefferson Comedy co. in Rip Van Winkle to full house Sept. 22. Duffy's Jubilee 28; fair house. Best Comedy to a Battle Scared. Hero 30; large and pleased audience. A Hat Old Time to good house 3. Rice's Comedians 9-14.
ST. JOHNSBURY-HOWE OPERA HOUSE (F. M. Black, manager): Rice's Comedians, Sept. 25; strong co. The Bride Elect 3 to a house much too small for the quality of the performance. A Contented Woman 6. Duffy's Jubilee 11.
BRATTLEBORO-AUDITORIUM (G. E. Fox, manager): What Happened to Jones 4. A Contented Woman 19.

VIRGINIA.

RICHMOND-ACADEMY OF MUSIC (Thomas G. Leath, manager): The Mysterious Mr. Bugle Sept. 22, 23; performance good; fair business. Washburn's Minstrels 26, 27; fair business; deserved better patronage. Pleasant Entertainment were given by Mildred and Rouleure 28-30. Robert Downing and his capable supporting co. pleased a good audience 3 in the delightful pastoral play, An Indiana Romance. Two Jolly Rovers 6; good business. 8.—ALBANY-THEATRE (Thomas G. Leath, manager): Packard's Opera co. Sept. 25-30; business good.—ITEM: W. O. COX, for a number of years connected with the City Bill Committee, left 27 to go in advance of Washburn's Minstrels.
NORFOLK-ACADEMY OF MUSIC (Thomas G. Leath, manager): Frederick Ward in The Lion's Mouth. Romeo and Juliet, and Virginia Sept. 22, 23; performance and business very good. Mildred and Rouleure 25, 26; performance good; business good. Packard Opera co. in The Mikado. The Chinese of Normandy, and Fra Diavolo 2-4; performances good; business fair. Charles Coghlan 5. Two Jolly Rovers 6, 7.
STAUNTON-OPERA HOUSE (Barkman and Shultz, managers): For Street Fair and Carnival week 2-7 a vaudeville bill was offered. The Sidewalks of New York 16. My Friend from India 19. The Real Widow 20-21.—THIRD AVENUE THEATRE (W. M. Danville, manager): Night Owls 3; business and performance fair. Barlow's Minstrels 5. Mabel Paige co. 9-14.
HARRISONBURG-OPERA HOUSE (W. L. Deenert, manager): Good will open 12 with Fields and Hanson's Minstrels. Herald Square Opera co. 16.
PETERSBURG-ACADEMY OF MUSIC (William E. French, manager): Robert Downing in An Indiana Romance; good house; audience pleased. The Merry-makers 10-21.
NEWPORT NEWS-OPERA HOUSE (G. B. A. Bookner, manager): Washburn's Minstrels Sept. 28; over-drawing house. Two Jolly Rovers 3; good business. Robert Downing 5.
FREDERICKSBURG-OPERA HOUSE (Goldsmith and Hirsch, managers): Robert Downing 7. Mr. Plaster of Paris 20.
SUFFOLK-CITY HALL THEATRE (H. E. Elam, manager): Washburn's Minstrels Sept. 30; performance good; house fair.
LYNCHBURG-OPERA HOUSE (F. M. Dawson, manager): Mabel Paige co. opened for a week 2 in The Little Egyptian; S. R. O.; performance good.
ROANOKE-ACADEMY OF MUSIC (C. W. Becker, manager): Mildred and Rouleure 2; good house; performance fair. Barlow Brothers' Minstrels 9.

WASHINGTON.

SEATTLE-THEATRE (J. P. Howe, manager): A Night in Japan, by Madame Yacco and Otto Kawakami and a Japanese co. 15, 16; good business. Boston Lyric Opera co. 17-23, to splendid business. Vanity Fair, an entertaining burlesque, attracted good business 24-1.—THIRD AVENUE THEATRE (W. M. Russell, manager): The Girl from Chilly 17-23; large business; good attraction. A Breach of Promise drew well 24-30, and pleased. The Heart of Chicago 1-7.
TACOMA-THEATRE (L. A. Wing, resident manager): Boston Lyric Opera co. Sept. 22, in The Benjamin Girl and Carmen; fair attendance; co. good; all right in light opera, but not in Carmen. Vanity Fair 25; good vaudeville; well attended. The Gelsa and Kaiti, a comedy, co. headed by Otto Kawakami and Madame Yacco. The performance was in Japanese and was appreciated by a good house.
WALLA WALLA-NEW WALLA WALLA THEATRE (Charles X. Van De Water, manager): R. E. French co. in The Golden Giant. The Black Flag. Wanted a Wife. Hands Across the Sea. Dr. Jekyll and Mr. Hyde. to fair business, Sept. 25-30; co. good.
SPOKANE-AUDITORIUM (Harry C. Hayward, manager): The Girl from Chilly Sept. 28; fair business; performance poor. A Breezy Time 2, 3. A Black Sheep 4, 5. Von Yoman 6, 7.
NEW WHATCOM-BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Vanity Fair Sept. 27, 28; good business and performances.

WEST VIRGINIA.

WHEELING-OPERA HOUSE (Charles A. Feinler, manager): The Three Musketeers Sept. 21; fair performance; good business. Brown's in Town 28; fair house; good co. Sis Hopkins 2; good business; pleased. The Little Minister 16.—GRAND OPERA HOUSE (Charles A. Feinler, manager): A Bell Boy 21-23 opened to big business, but performance poor and Manager Feinler canceled 22, 23. Macaulay-Patton co. 25-30, presenting The Minister's Son. Hazel Kirtle, Royal Rags. Hurricur's Adventures. A Wasted Life and Fanchon 3. S. R. O. every performance. Diamond Brothers' Minstrels 2-4; fair business. Kelly's Kids 5-7. The Real Thing 9-11. Under the Dome 12-14.
FARKERSBURG-AUDITORIUM (W. E. Kemery, manager): South Before the War to large and appreciative audience Sept. 25. Santley co. 27; light business; fair performance. A Gully Mother 20; packed house; satisfaction given. A Day and a Night 3; well balanced co.; large audience. Black Crook co. 9. Jule Walters 13. Two Jolly Rovers 18. Glimmer-Hoefler co. 19-21.
CHARLESTON-BURLEW OPERA HOUSE (G. N. Burlew, manager): A Gully Mother Sept. 30; fair business. South Before the War 3; excellent business.

A Day and a Night 4. Hearts of the Blue Ridge 11. Blue Ridge 12. A War Woman 20.
HUNTINGTON-DAVIS THEATRE (Joseph R. Gillick, manager): A Gully Mother 2; fair and pleased house. South Before the War 4. A Day and a Night 5.
CLARKSBURG-TRADERS' GRAND OPERA HOUSE (J. S. Horner, manager): South Before the War Sept. 23; first-class performance; large audience. A Day and a Night 2; good performance; S. R. O.
WELLSBURG-BARTHE'S OPERA HOUSE (W. F. Barth, manager): Nashville Students and Gideon's Minstrels 11. Carner Stock co. 16-21.

WISCONSIN.

WAUSAU-ALEXANDER OPERA HOUSE (C. S. Cox, manager): National Theatre co. Sept. 25-30 in Kidnapped. The Inside Track. Ruth the Blind Girl. My Uncle from Japan. Comrades, and Ten Nights in a Bar Room; light business. Amaden Brothers' Opera co. to good business 2. Two Married Men 15. Dances in Stock co. 17-21. Millard's Minstrels 24.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Just Before Dawn 1; S. R. O.; audience pleased. Hans Hanson 15. A Bunch of Keys 23. Transatlantic Specialty co. 5-12. Hills Better Half 19.
RACINE-BELLE CITY OPERA HOUSE (C. J. Felker, manager): Stetson's U. T. C. attracted only a fair sized audience Sept. 28. Robert B. Mantell and his excellent co., presenting The Dagger and the Cross, was formally opened the season 30; the production is the best Mr. Mantell has given us; it was fully appreciated by an immense audience. Hopkins' Transatlantic 6. Hans Hanson 8. Pudd'nhead Wilson 16.
BABCOO-THE GRANDE (F. A. Philbrick, manager): Dalmatian Comedy co. Sept. 25-30; crowded house. Presented last half of week: What Happened to Jones 28. The Big Bonanza 29, and His Brother's Wife and vaudeville 30. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 4. A Bunch of Keys 13. Shepherd's Minstrels 20. Finnigan's Yoke co. 25-28.
WEST SUPERIOR-GRAND OPERA HOUSE (C. A. Marshall, manager): Grau Opera co. in Wang Sept. 28; big business. My Friend from India 29; fair business. In Old Kentucky 10. A Romance of Cow Hollow 14. Finnigan's Ball 17. On the Suwanee River 20.
MADISON-FULLER OPERA HOUSE (Edward M. Fuller, manager): Stetson's U. T. C. Sept. 30; large audiences. Two Married Men 2 did not draw very largely. Willie Collier 5. McCarthy's Minstrels 9.

FOND DU LAC-NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Transatlantic Star Specialty co. 2 canceled. Two Married Men 4; co. good; packed house. Amaden Brothers' Comic Opera co. 9. Finnigan's Yoke co. 25-28.
OSHKOSH-GRAND OPERA HOUSE (J. E. Williams, manager): Just Before Dawn Sept. 27; house crowded; satisfaction given. National Theatre co. in The Inside Track 2, and My Uncle from India 3 to good business.
SHINELANDER-GRAND OPERA HOUSE (E. E. Stetson, manager): Orpheus Troubadours Sept. 16-21. A Bunch of Keys 24. On the Suwanee River 28.
ASHLAND-GRAND OPERA HOUSE (W. D. Kib, manager): Shepard's Minstrels 11. A Romance of Cow Hollow 12. Finnigan's Ball 18. On the Suwanee River 25.
STEVENS POINT-NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Just Before Dawn 1; good business 2, giving satisfaction. Two Married Men 4. A Bunch of Keys 21.
APPLETON-OPERA HOUSE (J. W. Thibbans, manager): Just Before Dawn pleased a large audience Sept. 29. Amaden Brothers' Opera co. 6. Casey's Luck 7. Finnigan's 400 11. Two Married Men 12.
BELOIT-WILSON'S OPERA HOUSE (R. H. Wilson, manager): Co. in The Inside Track, and My Uncle from India 3 to good business. A Bunch of Keys 21. Millard's Minstrels 18. Trocadero Vaudeville co. 25.
NEW LONDON-GRAND OPERA HOUSE (W. R. Rivers, manager): Just Before Dawn Sept. 30; co. good; fair house. Amaden Brothers' Comic Opera co. in The Bohemian Girl 5. Two Married Men 13.
MERRILL-HEARD OPERA HOUSE (P. E. Berard, manager): Amaden Comic Opera co. Sept. 30; good house; pleased audience. Hans Hanson 16.
KENOSHA-RHODE OPERA HOUSE (Joe Rhode, manager): Dark.
GREEN BAY-TURNER OPERA HOUSE (J. H. Nevins, manager): Two Married Men 10.

CANADA.

TORONTO-GRAND OPERA HOUSE (O. B. Shreve, manager): Sol Sefton, Russia 12-14. The Hon. John Grigby, scored one of his greatest successes. May Wheeler, Lila Converse, and James Lackaye, did pleasing work in the supporting roles; business good. A Bunch of Keys 21. Alvie Kellen Opera co. 9-14.—TORONTO OPERA HOUSE (Ambrose Small, manager): Devil's Auction 2-7, reconstructed since its last appearance here, to good business; the dancing of Amelia Mancroff and Nicola Basso in a noticeable feature of the co. business good. West's Minstrels 9-14.—PRINCESTON THEATRE (Robert Cummings, manager): The Shaghaun was presented by the Cummings Stock co. 2-7; Ralph Cummings played Cream, but seemed to have given the Irish dialect but slight study; Henry Shumer gave a satisfactory representation of Father Dolan; business good.—ITEM: Subscriptions for Maurice Grau's grand operatic concert, Sept. 20, 21 opened 3 with prospects of good business. The Knickerbocker quartette will give a concert 4.
WINNIPEG-THEATRE (C. P. Walker, manager): Charles Dickson in Mistakes Will Happen and Incongruity Sept. 29, 30; good business; Mr. Dickson and Laurence Brown were seen to advantage in A Nationalist and a bright spirit comedietta, which came as a curtain-raiser. My Friend from India 2, 3, with Walter E. Perkins in the title role, was much appreciated by our theatregoers, and there was no complaint as to the business. Grau Opera co. 4-7. In Old Kentucky 13, 14. A Romance of Cow Hollow 18, 19. The Girl from Chilly 23. Mr. Plaster of Paris 25. Martin's U. T. C. 27, 28.—GRAND THEATRE (W. H. Stone, manager): Valentine Stock co. 2 opened an indefinite engagement with Romeo and Juliet to very good business. Jessie Bonstelle appearing as Juliet and Edward Maxwell as Romeo, audience appreciative. Little Lord Fauntleroy. Too Much Johnson. The Three Graces. All the Comforts of Home. The Taming of the Shrew. Crust of Society are underlined. The theatre has been redecorated and improved in appearance.

WOODSTOCK-GRAND OPERA HOUSE (W. D. Emerson, manager): Season opened auspiciously Sept. 26 with Devil's Auction; performance excellent; attendance large. The Corner Grocery 29 did not please fair business. Lyceum co. 5-7.—ITEM: The executive staff of the Grand Opera House this season is as follows: W. D. Emerson, manager; J. W. McKinnon, assistant treasurer; A. Hayward and H. Hamilton, door-keepers; Frank Fuller, head usher; E. Mott, stage-manager; Ed Windsor, musical director.—Manager Emerson now has the ushers attired in evening dress.—Godfrey's Band will give two concerts in Canterbury Street Rink 9, under the auspices of the Oxford Rifles.
LONDON-GRAND OPERA HOUSE (A. E. Roote, manager): The Corner Grocery Sept. 23; tophay house; fair performance. London Life 25, 26 opened to good house, followed by fair business. Triple Alliance 3; first-class performance; good house; the three magicians make a strong combination, and the specialties by Maude Price, Wagner and Arabin. Led Holt, Busch and Lelliot, and Zanelli and Vernon were all good. Jones Southern Quadrone 4, 5; fair performance; light business. West's Minstrels 7. A Runaway Girl 10.—PRINCESS HINK: Godfrey's Band 5.
CHATHAM-GRAND OPERA HOUSE (R. A. McVean, manager): The Corner Grocery was just as funny as ever, and played to good business Sept. 28; James Wall, manager of the co., took a part well, filling in owing to the sudden illness of Billy Brown, who was in the hospital at London, Ont. The Finish of Mr. Fresh 29 was a very poor production, and the

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only redeeming feature was the work of M. Pike and Harry Booker. Godfrey's Band 3. Triple Alliance 4. Gay Minstrels 12.

ST. THOMAS-NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Regular season opened Sept. 25 with Devil's Auction to full house; the DeForest Brothers caught the house. The Corner Grocery 29; large audience; Daisy Chaplin scored a hit.—NEW GRAND OPERA HOUSE (A. McVean, manager): The Finish of Mr. Fresh 27; both co. and play very weak.—ITEM: Fred Dunn has been appointed leader of the orchestra at the New Duncombe Opera House.
QUEBEC-ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed. Varney, Jr., manager): Why Smith Left Home Sept. 25-27. What Happened to Jones 28-30; good business. Pictures of the Passion play opened 2 for a week 2 to a good house. The house will be dark weeks 9-16 to allow Mr. Charlebois to put in new chairs. Devil's Auction 19.

HAMILTON-GRAND OPERA HOUSE (A. Lowden, manager): London Life Sept. 21, with an excellent cast; pleased a large audience. The Finish of Mr. Fresh 22; poor performance; small house. The Little Minister 25. A Contented Woman 26; a delightful performance; large audience. The Corner Grocery 30. The Great Ruby 2. The Heart of Chicago 4.
ST. JOHN-OPERA HOUSE (A. O. Skinner, manager): Culham, Chase and Weston's Minstrels Sept. 29, 30; big business; performances excellent. The Evil Eye opened for four nights 2 to S. R. O.; performance great. The Span of Life 11-14. Robinson Opera co. 16-21.
BRANTFORD-STRAFORD OPERA HOUSE (R. S. Tuttle, manager): The Finish of Mr. Fresh Sept. 26; performance poor; house fair; co. strengthened here. Devil's Auction 30; splendid performance; large audience. The Corner Grocery 3 canceled.

OTTAWA-RUSSELL THEATRE (Dr. W. A. Droune, manager): A Soldier of the Empire 2-4; excellent performance; good business. The Ride Elect 6, 7.—GRAND OPERA HOUSE (Joseph Frank, manager): The Real Widow Brown 2-7; good house.
OSHAWA-OPERA HOUSE (J. W. Borsberry, manager): In a Sea of Troubles (return) 2; fair house; good performance. Gay Brothers' Minstrels 13. What Happened to Jones 25.
BELLEVEILLE-CARMAN OPERA HOUSE (Fred Adams, manager): Under Two Flags Sept. 29; fair attendance. Gay Brothers' Minstrels 6. Devil's Auction 10.
GUELPH-ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; Devil's Auction Sept. 28; big business. Triple Alliance 2; fair house. Mahara's Minstrels 6.
ST. CATHARINES-GRAND OPERA HOUSE (C. H. Witham, manager): The Corner Grocery pleased a tophay house 3. The Heart of Chicago 5. Gilmore's Band 14.

KINGSTON-CITY HALL (A. Langton, manager): Gay Brothers' Minstrels 2; big house; fair performance. Why Smith Left Home 9. What Happened to Jones 10.
BERLIN-OPERA HOUSE (George O. Philip, manager): Devil's Auction Sept. 27; production creditable; good house. The Gay Minstrels 9.
GALT-SCOTT'S OPERA HOUSE (R. McMillan, manager): Devil's Auction Sept. 29; large house; performance excellent. The National Flower (local) 3-7.

LIVESTON-ACADEMY OF MUSIC (Fred Burke, manager): Monte Cristo 12.

Received too late for classification.

CALIFORNIA.

SACRAMENTO-CLUNIE OPERA HOUSE (Geo. W. Ficks, manager): Clay Clement Sept. 22-24 to fair business in A Southern Gentleman. The New Do Venturians 25-30; good business. Clay Clement (return engagement) 2, 3. Hotel Topsy Turvy 5. Modjeska 13. A Milk White Flag 14.

CONNECTICUT.

DEERBY-STERLING OPERA HOUSE (J. M. Hoyt, manager): Over the Fence Sept. 29; good business. An American Girl 5; good performance; fair house. 20 Henry's Minstrels 7. S. Thomas E. Shaw 9-14. Blue Jeans 19. Waite Comedy co. 25-28.

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VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Darrow, Mr. and Mrs. Stuart—Morris Theatre, Detroit, 9-14.
Downs, T. Nelson—Bamberg, Germany, Oct. 1-28.
Drew, John E.—Palace, N. Y., 9-14.
Dunbar and Latell—Palace, N. Y., 9-14.
Dressler, Marie—Proctor's, N. Y., 9-14.
Dorring, Robt.—H. and E., Brooklyn, 9-14.
DeCourcy Bros.—K. and E., N. Y., 9-14.
DeMar, May—Chicago O. H., 9-14.
Dean and Franks—Chicago O. H., 9-14.
Duncan, A. O.—Hopkins, Chicago, 9-14.
Dunham Family—Shen's, Buffalo, 9-14.
Duffy, Sawtelle and Duffy—Proctor's, N. Y., 9-14.
Dixon, Bowers and Dixon—Novelty, Brooklyn, 9-14.
Dixie Bros.—Keith's, N. Y., 9-14.
Dorle and Granger—Chicago O. H., 9-14.
Dunn, Jns. A.—Keith's, Prov., 9-14.
Downs, T. Nelson—Bamberg, Vienna, 1-30.
Day, Geo. W.—Palace, N. Y., 9-14.
D'Arville, Camille—Shen's, Buffalo, 9-14.
Dandy, Jess—Wash., D. C., 9-14, Leland, Albany, 16-21.
Evans, Lizzie—Shen's, Toronto, Canada, 9-14.
ELIZABETH STUBBS—Miner's Harlem, 9-14.
Edmonds, Mr. and Mrs. Edw.—Keith's, Boston, 9-14.
Edridge, Press—Keith's, Prov., 9-14, Keith's, Boston, 16-21.
Ema, Mlle.—Palace, N. Y., 9-14.
Evans, Edward—O. H., Phila., 9-14.
Evans, Geo.—K. and E., N. Y., 9-14.
Ellis, Mr. and Mrs. Chas. T.—New Grand, Wash., 9-14.
Farrell's, The—Keith's, Prov., 9-14.
Fields and Ward—Chicago O. H., 9-14.
Filson and Errol—Keith's, N. Y., 9-14.
Foy and Clark—Keith's, Boston, 9-14.
Favor and Sinclair—Bijou, Wash., 9-14, Proctor's, N. Y., 16-21.
Fitzgibbon Trio—New Gilmore, Springfield, 9-14.
Forman and West—Shen's, Buffalo, 9-14.
Foster and Williams—Olympic, Chicago, 9-14.
Forrest Bros.—Alhambra, Milwaukee, 9-14.
Fisher, Perkins D. and Co.—Palace, N. Y., 9-14.
Ford and Francis—Music Hall, Brooklyn, 9-14.
Fitzgerald—H. and E., Brooklyn, 9-14.
Ford and Lewis—Chicago O. H., 9-14.
Freese Bros.—Olympic, Chicago, 9-14.
Gayler and Graft—Keith's, Boston, 9-14, Keith's, Prov., 16-21.
Gaudier, Emil—Keith's, N. Y., 9-14.
Goodman, The—Music Hall, Brooklyn, 9-14.
Gardner, Chas. A.—Chicago O. H., 9-14.
Gardner, The—Olympic, Chicago, 9-14.
Golden Gate Quartette—New Gilmore, Springfield, 9-14.
Gassman, Josephine—Alhambra, Milwaukee, 9-14.
Gallardo—New Gilmore, Springfield, 9-14.
Garrison, The—England—Indefinite.
Gypsy Quartette—G. O. H., Washington, 9-14, Keith's, N. Y., 16-21.
Harrington, C. Jack—Proctor's, N. Y., 9-14.
Howe and Edwards—Bijou, Richmond, Va., 9-14.
Hart, Annie—Bijou, Richmond, Va., 9-14.
Harlow, Richard—G. O. H., Phila., 9-14.
Howard and Linder—Keith's, Boston, 9-14.
Halder—Keith's, Boston, 9-14.
Hawkins, Lew—H. and E., Brooklyn, 9-14.
Hamilton, Kitty—Chicago O. H., 9-14.
Hudson, Baby—Olympic, Chicago, 9-14.
Hove and Scott—Proctor's, N. Y., 9-14.
Hefron, Tom—Gem, Lynn, Mass., 9-14, Manchester, N. H., 23-Nov. 4.
Hall, Artie—Keith's, N. Y., 9-14.
Haines and Pettigill—Novelty, Brooklyn, 9-14.
Hunting Trio—Alhambra, Milwaukee, 9-14.
Huntington, Wright and Co.—Keith's, N. Y., 9-14.
Hill and Edmunds—Olympic, Chicago, 9-14.
Hume, Mlle.—Cook O. H., Rochester, 9-14.
Jones and Sutton—Novelty, Brooklyn, 9-14.
Johnson and Murphy—G. O. H., Philadelphia, 9-14.
Javelle—Proctor's, N. Y., 9-14.
Judges, Two—Music Hall, Brooklyn, 9-14.
Jones, Walter—H. and E., Brooklyn, 9-14.
Kelleher—Proctor's, N. Y., 9-14.
Kernell, John—K. and E., N. Y., 9-14.
Kewick, Annie—Hopkins, Chicago, 9-14.
Knoll and McNeill—Spokane, Wash., 9-14.
Le Clair, John—O. H., Macou, Ga., 9-14.
Linton and McIntyre—G. O. H., Pittsburgh, 9-14.
Lacy, Harry—Keith's, Phila., 9-14.
Lattell, Edwin—Keith's, Boston, 9-14.
Lunde, Rita—Keith's, Phila., 9-14.
Lauri, Edward—Proctor's, N. Y., 9-14.
Little Fred—Alhambra, Milwaukee, 9-14.
Lasselle—Keith's, Prov., 9-14.
La Dade—Cook O. H., Rochester, 9-14, G. O. H., Syracuse, 16-21.
Lamar, Helen—Seattle, Wash., 1-15.
Linder, Joe—Novelty, Brooklyn, 9-14.
Leando Bros.—G. O. H., Phila., 9-14.
Littlefield, C. W.—H. and E., Brooklyn, 9-14.
Lo Roy and Clayton—Masonic Temple, Chicago, 9-14.
Leeb, Francis—Chicago O. H., 9-14.
Loder, Charles A.—Cook O. H., Rochester, 9-14.
Murphy, Mr. and Mrs.—G. O. H., Wash., 9-14.
Manjonta and Eugene—Proctor's, N. Y., 9-14.
Morrison and Mackey—Keith's, Phila., 9-14.
Moran, Pauline—Folies Bergere, Paris, Sept. 9 indefinite.
Mitchell, Kitty—Proctor's, N. Y., 9-14.
Morle—Keith's, Prov., 9-14.
Montague and West—Hopkins, Chicago, 9-14, Columbia, St. Louis, 16-21.
Monte Myro Troupe—Keith's, Phila., 9-14.
McClure and Stetson—Keith's, Boston, 9-14.
Maguire, Nellie—Chicago O. H., 9-14.
Mason and Francis—Chicago O. H., 9-14.
Montrose Troupe—Keith's, Prov., 9-14.
Marshall and Darling—Novelty, Brooklyn, 9-14.

McBride and Goodrich—Music Hall, Brooklyn, 9-14.
Mardo—Manchester, N. H., 9-14, G. O. H., Phila., 16-21.
Monroe and Mack—Keith's, Phila., 9-14.
McDonough Trio—Keith's, Boston, 9-14.
McCloud and Melville—Keith's, Boston, 9-14.
Mack, Tom—Masonic Temple, Chicago, 9-14.
Marcellos, Three—Masonic Temple, Chicago, 9-14.
McCarthy, The—Olympic, Chicago, 9-14.
Mitchella, The—Olympic, Chicago, 9-14.
Newell and Sheritt—Palace, N. Y., 9-14.
Newhouse and Ward—Novelty, Brooklyn, 9-14.
Nobles—Miner's, Harlem, 16-21.
Niblo, Fred—Leland, Albany, 9-14.
Newman, Joseph—Keith's, Prov., 9-14.
O'Leary, Four—Keith's, Boston, 9-14.
O'Quinn's Japs—New Gilmore, Springfield, 9-14.
O'Connell and Mack—Keith's, Boston, 9-14.
O'Connell and Mack—Keith's, Boston, 9-14.
O'Hare, Joe—Masonic Temple, Chicago, 9-14.
Orpheum Quartette—Chicago O. H., 9-14.
Palmer, Edgar—Chicago O. H., 9-14.
Patrice and Co.—Leland, Albany, 9-14.
Papinta—Masonic Temple, Chicago, 9-14.
Partellos, The—Elmira, N. Y., 9-14.
Peak and Keller—Keith's, Prov., 9-14, Keith's, Boston, 16-21.
Polk and Kollins—K. and E., N. Y., 9-14.
Powers, John T.—Shen's, Buffalo, 9-14.
Quigley Bros.—Music Hall, Brooklyn, 9-14.
Quintano, Three—Hopkins, Chicago, 9-14.
Rawlston, Zelma—Tivoli, London, England, Sept. 18-14.
Russell Bros.—Proctor's, N. Y., 9-14.
Roy, Mr. and Mrs. Edwin M.—Keith's, Prov., R. I., 9-14.
Raymond and Clark—Keith's, Phila., 9-14.
Redding, Francesca, and Co.—G. O. H., Phila., 9-14.
Rosley and Lee—Glens Falls, N. Y., 9-14.
Ryan and Eicheld—Pol's, N. H., 9-14.
Rae and Brosche—Proctor's, N. Y., 9-14.
Ring, Blanche—K. and E., N. Y., 9-14.
Rosini Bros.—Chicago O. H., 9-14.
Rosenfeld, Barney—Chicago O. H., 9-14.
Rosenfeld Sisters—Olympic, Chicago, 9-14.
Ramsone, John W.—New Grand, Wash., 9-14.
Sa Vana, The—Shen's, Buffalo, 9-14.
Smith and York—Glens Falls, N. Y., 9-14.
Stanton and Modine—Keith's, Boston, 9-14.
Stearns and Sullivan—Alhambra, Milwaukee, 9-14.
Shields, Edward—Seattle, Wash., 1-15.
Stuart, Cora, and Co.—Proctor's, N. Y., 9-14.
Seabrooke and West—New Gilmore, Springfield, 9-14.
Stanton and Modine—Keith's, Boston, 9-14.
Streator Zouaves—K. and E., N. Y., 9-14.
Seinret—Keith's, Phila., 9-14, Keith's, Boston, 16-21.
Sidman, Mr. and Mrs. Arthur—Alhambra, Milwaukee, 9-14.
Seimura—Masonic Temple, Chicago, 9-14.
Seymour and Dupree—Orpheum, Los Angeles, Cal., 9-21.
Sweet, Chas. R.—Keith's, N. Y., 9-14.
Stewart Sisters—Chicago O. H., 9-14.
Sydney and Buckley—Proctor's, N. Y., 9-14.
Seay and Hendrie—Pol's, N. H., 9-14.
Simmons, Danny—Elmira, N. Y., 9-14.
Stanton, Muscular—G. O. H., Syracuse, N. Y., 9-14.
Thompson and Green—G. O. H., Phila., 9-14.
Thompson, James—New Gilmore, Springfield, 9-14.
Thornton, Bonnie—Palace, N. Y., 9-14.
Terry and Lambert—Los Angeles, Cal., 9-21.
Turner's Picaninies—Folies Bergere, Paris, Sept. 9—Indefinite.
Trovolo—Keith's, N. Y., 9-14.
Tardo, Claude—Chicago O. H., 9-14.
Tremontia Arabs—H. and E., Brooklyn, 9-14.
Tupperwell—Palace, N. Y., 9-14.
Thurston, Howard—Novelty, Brooklyn, 9-14.
Thomas, Hilda—Olympic, Chicago, 9-14.
Tivona—New Grand, Wash., 9-14.
Valmore—Keith's, Boston, 9-14.
Van, Billy—Alhambra, Milwaukee, 9-14.
Vardier, Lucie—Keith's, N. Y., 9-14.
Whitney Bros.—Keith's, Phila., 9-14.
Whitman, Frank—N. Y. Theatre, N. Y. city—Indefinite.
Western, Lillie—Shen's, Buffalo, 9-14.
Williams and Tucker—Alhambra, Milwaukee, 9-14.
Wood and Shepard—Winter Garden, Berlin, Germany, Sept. 23-Oct. 31.
Williams and Hood—Keith's, Phila., 9-14.
Winstanley and Sullivan—Keith's, Prov., 9-14.
Winters, The—G. O. H., Phila., 9-14.
Watson, Hutchings and Edwards—Shen's, Buffalo, 9-14.
Walton, Six—Pol's, N. H., 9-14.
Whiting, Chas. H.—Seattle, Wash., 1-15.
Walton, Prof.—Palace, N. Y., 9-14.
Wilmer and Vincent—Music Hall, Brooklyn, 9-14.
Wedderburn—Music Hall, Brooklyn, 9-14.
Williams and Melburn—Howard, Boston, 9-14.
Willits and Thorne—Keith's, Boston, 9-14, Keith's, Prov., 16-21.
Wills and Barron—Keith's, Boston, 9-14.
Whalen and Doyle—Keith's, Boston, 9-14.
Whelan, Wm.—Masonic Temple, Chicago, 9-14.
Wills and Doretto—Hopkins, Chicago, 9-14.
Wertz and Adair—Cook O. H., Rochester, 9-14.
Zarsky, Lieben, The—Columbia, St. Louis, 8-13.

A RAG-TIME RECEPTION GOES.

H. D. Grahame has returned from Chicago where he successfully launched George Totten Smith's farce-comedy, A Ragtime Reception. To a Mignon man, Mr. Grahame said: "We opened at the Chicago Academy of Music on Sept. 17, in pouring rain, but managed to packed houses. The piece made an instant hit, but required some changing, and I put that company through rehearsals that surprised them, though I never saw a company more willing to work, and when we opened at the Alhambra the next week to business which broke all records for the year, the play ran on

rollers, as smooth as silk. I am convinced we have a winner of the first-class. When Managers Simpson, Hutton and Ward, and critics 'Buff' Hall and 'Punch' Wheeler tell us we have the best farce-comedy seen in Chicago for years we may perhaps be pardoned for exulting a trifle. I've had two weeks of hard work in Chicago, and when I got back here I was confronted with a pile of letters two feet high. Offers of time from all over the country are piling in so fast that I feel sure the news of a success must travel by wireless telegraphy. They all want us now!"

MY SON BEN.

My Son Ben is the title of the new comedy-drama by David Lowry, a well-known Pittsburgh journalist, which is to be produced this week. The scene of the play is laid in New Hampshire, in the maple sugar region, a fact which has been utilized by Henry E. Hott, the scenic artist, for some charming landscape views. The cast includes such names as those of John Jack, Delany Levering, Adelaide Thornton, Clara Coleman, Clara Rainford, Marie Leonard, Augustus Hallbuch, Everett King, Edwin Brewster, James Warren, C. E. Craig and Louis Friedberg. My Son Ben is said to present capital character studies and some strikingly novel effects.

SUCCESS OF A YOUNG YENTLEMAN.

The tour of Ben Hendricks in A Young Gentleman, under the direction of Arthur C. Alston, has been a most successful one to date. Mr. Hendricks has been associated with Swedish comedy-drama during the past eight seasons, and is recognized all over the country as the leader in his particular line. The opening night of the company at the California Theatre, San Francisco, on Oct. 1, is of special interest for the reason that the house record was broken, there being more people in the theatre than there has been since the Booth-Barrett opening there in 1890.

DIG BUSINESS IN 'FRISCO.

The California Theatre, San Francisco, which had an auspicious opening on Sunday evening, Oct. 1, continues to do an immense business. People were turned away at every performance. Great admiration is expressed by patrons of the house at the beauty of its appearance since its remodeling. Manager Friedlander, who has been in this city for a month, leaves for home to-day, having completed his bookings for the season.

MATTERS OF FACT.

P. J. Kennedy, manager of Von Yonson, reports excellent business in the West. Arthur Donaldson in the title role has made a decided success.

The Crescent Opera House, at Fond du Lac, Wis., has changed hands and is now under the management of P. R. Haber and H. E. Potter. All bookings for the season of 1899-1900 must have their acceptance before the time can be filled.

Alma Chester's record of business this season has been the best in her career.

Jacob Litt telegraphed last night from Chicago: "The Great Ruby opened last night at McVicker's in the largest audience ever gathered in that theatre. The advance sale is greater than any previous sale. The play scored a tremendous hit and will undoubtedly pack the house for weeks."

Elith R. Spencer opened his season in Paul Kaurar at Erie, Pa., last Wednesday to a big house, and is said to have scored a hit.

Lisle Leigh arrived in town last week from Portland, Me., where she has been during the Summer. Her plans for the Winter are as yet unsettled.

Mayo and Chaplin's Repertoire company opened season at Mount Holly, N. J., to good business, and George Wood, manager, expects an excellent season.

William T. Kough's The Great Train Robbery company will present a novel feature in its street parade this season in a brass band-composed of Mexican cowboys.

To turn people away twice a day for three days in succession is evidence of good business. McFadden's Row of Flats did it at Smith's Theatre, Bridgeport, Conn., Sept. 28-30.

The Adams Brothers' Original Idea Repertoire company opened season at Allen's New Music Hall, Frankford, Pa., to a crowded house.

Lucile Allen Walker has made a distinct success of Lavinia Daily in What Smith Left Home and Alvin Starlight in What Happened to Jones, under W. H. Wright's management.

Charlotte Kingston, the young leading lady of the A Little Brick company, possesses both beauty and talent, and has done good work the past two seasons in regular dramatic combinations.

Jane Corcoran retires from A Stranger in a Strange Land next Saturday, N. J., to good business. Miss Corcoran played the ingenue in Tennessee's Partner for three seasons.

The Little Huskar, with a good cast, has been organized to appear at the benefits of Elks, clubs and charity organizations. S. King, care of this office, looks after the bookings.

M. R. Arrhenster and Sons of Columbus, O., have completed the scenic equipment for Morrison's production, Frederick the Great, and of Mantell's The Dag

ger and the Cross. They have also made several scenes for Al. G. Field, H. Henry, and the Opera House at New Castle, Pa., as well as the equipment for a theatre in Dayton, O.

Mabel Paige is said to be very successful in the South this season.

C. Constantine is back at his studio, 123 West Fortieth Street, as usual, to instruct applicants in the various styles of stage dancing.

The Universal Electric Stage Lighting Company supplied all the lighting effects for the New Century Theatre, Newark, N. J.

Orr S. Cash, leading man with Katherine Rober, is successfully playing Romeo, Napolean in Madame Sans Gene, Oliver West in Shall We Forgive Her, and the leads in other standard plays.

Eva Davenport, who has just returned from Europe, is at liberty. Miss Davenport was with The French Maid the past two seasons, and is one of the few real woman comedienne who can both sing and dance.

Chattanooga, which played at the Reineke Opera House, Spring Valley, Ill., was rewarded with a full house on Sunday, Oct. 1. Paul Gilmore, who presented The Musketeers last Sunday, Oct. 8, played to even larger business.

The Span of Life is expected to do over \$2,000 in three nights and two matinees at Watson's Opera House, Lynn, Mass., their advance sale being over \$600 on their arrival in town. A return date in April was signed for with Manager Watson.

"Immediate," care this office, wants a partner with \$700 to buy interest in a successful play, ready for the road.

Jacob Litt has time in November and December at the Bijou Theatre, Milwaukee, Wis.

Balletmaster Alviene announces that Agnes Mahr, whom he has taught, managed, and brought out as Mlle. Senga, is no longer connected with the living cake dance, her toe solos and cake-walk being strong enough without the proprietor. The act, however, will open at the Crystal Palace, London, with a new quartette, and another surprise in the way of a toe danseuse.

Charlotte Deane, late leading lady of the Theatre Francaise Stock, Montreal, and Manhattan Beach, Denver, has had several good offers the past week, which she now has under advisement.

The Players, under Morton Baker's management, have been giving some excellent performances through Kansas. Their repertoire comprises Faust, Othello, The Bells, Richelieu, Hamlet, Merchant of Venice, Damon and Pythias, and Richard III.

C. E. Robbins, experienced in box-office work, will accept traveling or local engagement. His address is 147 Main Street, Worcester, Mass.

Manager A. P. Way, of Du Bois, Pa., reports business better than ever. He has a few open dates for strictly first-class attractions.

Victory Bateman, having resigned from Toll Gate Inn, is at liberty to accept engagements for productions. She may be addressed at 163 West Thirty-eighth Street.

Adeline Dunlap, who played juveniles and second leads with the Manhattan Beach Stock company, Denver, last Summer, is open to offers from responsible attractions.

Homelike comforts and an excellent cuisine are offered professionals at the La Grange, 125-127 West Thirty-fourth Street, also at 141 West Forty-third Street, where George C. La Grange is the host.

A character actor and a property man are wanted by Chas. Hordley, 220 Broadway.

Blanche Douglas, having closed with the Shubert Stock, Syracuse, is open for juveniles, ingenue, or light comedy leads.

ARENA.

KIRKSVILLE, MO.—Buffalo Bill's Wild West Sept. 30 to 12,000 people.

BRISTOL, TENN.—John Robinson's Circus 5 to immense business. The people of Bristol and vicinity always give Robinson's show an enthusiastic reception. This year it is bigger and better than ever before.

CALESBURG, ILL.—Forepaugh and Sells Bros.' Circus Sept. 26; splendid performances to the capacity of tents.

CLARKSBURG, W. VA.—Gentry's Dog and Pony Show gave two performances to large crowds Sept. 20.

CLINTON, ILL.—Forepaugh and Sells Brothers' Circus Sept. 28 to full tents.

PHOENIX, ARIZ.—Gentry's Dog and Pony Show to packed tents Sept. 30.

CHAMPAIGN, ILL.—Forepaugh and Sells Brothers' Circus Sept. 30.

WINNINGTON, N. C.—Wallace's Circus, 4, to large crowds.

CENTREVILLE, IOWA.—Buffalo Bill's Wild West to big business Sept. 29.

COLUMBIA, PA.—Welsh Brothers' Circus 5; good business; general satisfaction.

OKLAHOMA CITY, O. T.—Harris' Nickel Plate Circus Sept. 29; pleased light business.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

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KNOWLES, THE (Hypnotist): J. H. Gilpin, mgr.; Austin, Minn., Oct. 16-21, Fairbault, Minn., 23-28. **SCOTT, L. M.:** Max and William Berol, mgrs.; En route through the States and China.

LAFAYETTE: Richmond, Va., Oct. 9-14, New York city 16-28.

LIMBIRGGER, GUS: Bloomsburg, Pa., Oct. 9-14.

MARO (Magician): Fort. Ill., Oct. 10, Elkhart, Ind., 11, Osgood, Mich., 12, Bluffton, Ind., 13, Knights town 14.

METROPOLITAN OPERA: Boise, Id., Oct. 9, 10.

MILBURN AND BOULDER: John M. Hickey, mgr.; Atlanta, Ga., Oct. 9, 10, Birmingham, Ala., 11, Montgomery 12, Selma 13, Meridian, Miss. 14, Orlando, Fla., 16-21.

NASHVILLE SPECTS: Martin's Ferry, O., Oct. 10, Wellburg, W. Va., 11, Wheeling, W. Va., 12, Washington 14, Jeannette, Pa., 15, Greensburg 17, Irwin 18, Trenton 19, Leetsburg, O., 20, Salem 21, Rochester, Pa., 22, E. Liverpool, O., 24, Steubenville 25, Cadiz 26, Coshocton 27, McConnellsville 28.

PAULINE (Hypnotist): Edgingham, Ill., Oct. 9-14.

PERKINS, ELI: Muskegon, Mich., Oct. 16, Bloomington, Ind., 18, Harboursville, Ky., 20, Morristown, Tenn., 21.

ROYAL NIGHTINGALE: Smyrna, Del., Oct. 10, Harrington 11, Mildred 12, Georgetown 13, Lewes 14.

SEVENGALA: Williamsport, Pa., Oct. 9-14, Brockton 16-21, Jersey Shore 23-28.

THIRIE LITTLE LAMBS (Edwin Knowles, mgr.): Springfield, O., Oct. 10, Portsmouth 11, Lexington, Ky., 12, 13, Frankfort 14, Louisville 16-21, Cincinnati, O., 22-28.

WESTLAKE'S CARNIVAL: Bloomsburg, Pa., Oct. 9-14.

(Received too late for classification.)

HOWARD-DORSET: Angola, Ind., Oct. 9-14, Alexandria 16-21.

LARABIE, HUBERT (Edwin Patterson, mgr.): Fairbury, Neb., Oct. 16, Belleville, Kan., 17, Scandia 18, 19, 20, 21, 22, 23, 24, 25, Minneapolis 21, Abilene 23, McPherson 24, Harper, 25, Kiowa 26, Caldwell 30.

LITTLE THIRIE (Fred Robbins, mgr.): Piedmont, W. Va., Oct. 12, Martinsburg 13, Hanover, Pa., 16.

MALONEY'S WEDDING (Matt Sheeley, mgr.): Plattsburgh, N. Y., Oct. 16, Hamburg, Pa., 17, Auburn, Neb., 18, Salem 19, Fairbury 21.

MARLOWE STOCK: Waukegan, Ill., Oct. 12-14, La Porte, Ind., 16-21, Crown Point 23-24, La Salle, Ill., 25-28.

MIDNIGHT IN CHINATOWN (W. O. Edmunds): Chicago, Ill., Oct. 23-28.

MURPHY, JOSEPH: Buffalo, N. Y., Oct. 16-21, Topeka, Kan., 22-28.

THREE LITTLE LAMBS (Edwin Knowles, mgr.): Portland, Me., Oct. 16, Boston, Mass., 23-28.

WAITE STOCK: Athol, Mass., Oct. 9-14, Lynn 16-21, New Bedford 22-28.

WALSH, HENRY (Quinplexal): Orange, Mass., Oct. 9-14.

WE'UNS OF TENNESSEE: Boston, Mass., Oct. 16-21.

WILLIAMS STOCK (M. R. Williams, mgr.): Fulton, N. Y., Oct. 9, 10, Auburn 11, 12, Cortland 13, 14, Binghamton 16, 17.

WILSON THEATRE (E. C. Wilson, prop. and mgr.): Gallon, O., Oct. 9-14, Hillsboro 16-21.

IN OTHER CITIES.

(Received too late for classification.)

NEW ORLEANS.

The Baldwin-Melville Grand Opera House Stock co. opened its engagement 1 in *Held by the Enemy*. It can be justly said that this stirring military drama has never been seen to better advantage by this city. From an artistic standpoint only praise is due Manager Baldwin and his excellent co. The personnel of the company is first-class in every respect, and it is due to the stock co. system is to thrive in New Orleans depends upon the taste and support of the theatregoer alone. The co. is under the personal management of Walter S. Baldwin, and that he has great ability is undisputed. Esther Lyon the leading woman, aside from her histrionic ability, has great charms of person, and her interpretation of the role of Rachel MacCreary, the Southern girl who loves a Northern soldier, was truly praiseworthy. William Farnum as Colonel Charles Prescott was more than satisfactory. Blanche Seymour is pretty and clever, and has become a favorite. Anna MacGregor as a maiden lady of the South was well up in her part, but it is to be regretted that the playwright sought fit to allot to the character of Euphenia MacCreary so abominable a dialect, which is inconsistent with the traditional education and breeding of Southern women in the class depicted. Thomas J. Keogh, Richard Sherman, Frank Lindon, Robert Low, Albert V. Veazie, Percy Meddon, Harold Mondaut, R. V. Albert, J. C. Roberts, J. Harold, and W. S. Strith are also competent.

The Purple Lady appeared at the Tulane 1 and made a favorable impression. It is redolent with humor, the situations are clever and the dialogue, at times very witty, is interpreted by a co. of decided ability. Frederick Warde 8-14.

The Crescent George W. Monroe in Mrs. B. O'Shaughnessy has been playing to popular prices and the play, which is very funny, seems to please. Mile. Fil 8.

Eugenie Blair and co., owing to quarantining restrictions, canceled all Texas engagements, but appeared in New Iberia, La., 1, opening the new Veazy Opera House, which is owned and managed by the Messrs. Veazy. After playing in Baton Rouge the co. goes to Memphis and thence to Kansas City. J. MARSHALL QUINTERO.

INDIANAPOLIS.

The third week of the stock co. at the Grand opened 2 with *East Lynne*. Our theatregoers are evidently anxious to have a look at this old play, judging from the large houses at every performance. Lavina Shannon in the dual leading role was excellent. In the emotional scenes her work was very strong. Miss Craven as Montonica acted their parts capably. J. Henry Kolker as Archibald Carlyle acted with skill and discretion. Carlton Macy as Sir Francis Levinson gave a well studied and effective performance. Allen Patton did praiseworthy work as Richard Hare. The other roles were well taken and the mounting was of the usual excellence. Nob 9-14.

America's Greatest Vaudeville Stars opened at the Park 2 to big business. The co. contains a number of popular specialty people. The Three Musketeers 5-7. Kelly's Kids 9-11. An Easy Mark 12-14. Joseph Hart's Vaudeville co. 16-21.

Edwin Mayo in Puddin'head Wilson at English's Sept. 27, 28 gave enjoyable performances to large and appreciative audiences. The Spide and the Fly 6. Primrose and Dockstader's Minstrels 7. Jefferson de Angels 11. Willie Collier 12, 13. Lyceum Stock co. 14.

ROSS TRAIL.

TELEGRAPHIC NEWS

CHICAGO.

Crowds for Chicago Day—The Great Ruby Produced—Western Ways.

(Special to The Mirror.)

CHICAGO, Oct. 9. This is "Chicago Day," the twenty-eighth anniversary of the big fire, and there are a whole lot of people in town, which, by the way, is a joy to the local managerial heart. All of the theatres are crowded, and it is a really and truly case of free list positively suspended. I am glad of it. Once upon a time our late friend, Bill Kye, stopped at a rural hotel and paid the landlord at the rate of \$3 a day. Six months later he stopped at the same hostelry and was charged at the rate of \$5 a day. When he remonstrated the landlord said simply: "To tell you the truth, my friend, I need the money." And that is the situation here at the present time, although they are giving "value received."

Manager Lift gave his big production of The Great Ruby at McVicker's last night. An immense house put the seal of a popular favor upon the "first night," with Louise Thordyke-Boucicault, Frank Lane, Rose Eyttinger, and Louis Massen heading a fine cast. The play is on for a long run.

The Empire Theatre also have "done splendid" at the Columbia in Lord and Lady Algy, which began its second and last week to-night. Next week it is to be followed by His Excellency, The Governor.

Our friend, "Baboo" Crompton, is still in doubt. Last Thursday night at the advice of an alleged friend, he took a certain pill. The next morning he could not find his collar button, and since then he has not been able to make up his mind as to whether he took the pill or the collar button.

Last Friday night I sat through Augustus Thomas' Arizona again. I had not seen it since the opening at the Grand Opera House here, and I want to say that, robbed of the help of Thomas' first-night speech and of Arthur Byron, Robert Edson, Olive May, and Walter Hale, of the original cast, I regard it as one of the strongest plays of the decade. I do not mean to belittle the present cast, as Eleanor Robson is one of the best ingenues I have ever seen, and Roberts and Holt could not be improved upon. I saw Mr. Thomas watching the play from a box, and he appeared perfectly satisfied. This is the last week and Richard Mansfield follows in Cyrano.

The first dinner of the Forty Club took place at the Grand Pacific Hotel last Tuesday night, and among the club guests were Edgar Davenport, Luke Martin, Willis P. Sweetnam, Edwin Holt, Oscar Eagle, Ernest Hastings, C. W. Clark, and Paul Bremer.

This is the last week of The Christian at Powers'. Viola Allen will give two extra matinees before she leaves, and will be followed by Olga Netherole in Shampoo.

I had a new one in the police court last week. A one armed prisoner told me that he had lost his arm "at the Custer massacre," and the funniest part of it was that I found out later that it was true. He had been shot in the shoulder on Feb. 14 last at the annual massacre of the Custer Pleasure Club of the Sixth Ward, and the member had to be amputated.

Our friend, Lincoln J. Carter, finds them coming his way. All of his road companies are making money, his printing company is a winner, and at the Criterion last week Martin's Uncle Tom company broke the record. This week The Great Northwest is over there and will be followed by The White Slave.

They had a surprise framed up for me on my return to Chicago. The Daily Justice Record started a voting contest for a silver loving cup to be awarded to the most popular justice, and when I came back I found that while I was with Dewey, the Lamba, George Marion, Lincoln, and Maclyn Arbuckle, my friends had hustled, and I was awarded the cup out of a total of three hundred and twenty thousand votes cast.

Mr. Mansfield will give us The First Violin during his engagement here at the Grand. Harry Glazier appeared twice at the Great Northern yesterday, under E. D. Stair's management, in The Three Musketeers, following Katie Putnam in A Texas Steer.

The Castle Square Opera company has started another splendid season at the Studebaker, where they succeeded The Beggar Student to-night with The Gondoliers.

William McKimley, President of the United States, is here this week, for the first time since he was a star. I do not know who his manager is, but Alexander Comstock has been acting mysteriously of late and "Punch" Wheeler is very reticent.

Fred Bryton has left the Hopkins Stock and is succeeded by Robert Wayne, who has the leading part this week in a revival of The White Squadron.

J. K. Emmet and Lottie Gilson opened at the Alhambra yesterday in Fritz in a Madhouse, following Eddie Girard in Natural Gas. They were followed at the Academy of Music by Black Patti's Troubadours.

Paul Gilmore's Musketeers were succeeded by A Man of Mystery at the Lyric yesterday, and at the Dearborn the stock followed The Dancing Girl with The Ensign, Ernest Hastings making his first appearance.

Over at Howard's the bill this week is The King of China, but as it is outside of my district I have no jurisdiction.

Johnstone Bennett in A Female Drummer gave the local Policemen's Benevolent Association a great benefit all last week at the Auditorium.

At the Columbia last night the Mexican Band, here with the Vice-President of Mexico for the Fall Festival, gave a splendid concert to a large audience.

At the Bijou yesterday The Great Northwest, after two big weeks, was succeeded by The White Slave. —BRYN HALL.

BOSTON.

Production of More than Queen—Jottings Round About the Hub.

(Special to The Mirror.)

BOSTON, Oct. 9. No conspicuous change of bill is made in Boston to-night, and the first-nights will not have another scramble before Oct. 23. Julia Arthur at last gave her production of Emile Bergeret's More than Queen at the Park Oct. 4. This Napoleonic drama, which New York is soon to see, has impressed us as a pageant rather than a play. It is talky and somewhat tedious in dialogue. The dramatic situations are not spontaneous, but the setting is so spectacular that one almost forgets the construction. Miss Arthur's Josephine has many excellent moments, her best being the scene where she discovers herself barred from the royal apartments. Here her frenzy of anger and despair was excellent. William Humphrey looked like Napoleon and divided honors with Miss Arthur and R. A. Roberts.

The Bostonians made a change of bill at the Boston to-night, and revived Robin Hood, with Marcia Van Dresser in Jessie Bartlett Davis' role. Joseph Jefferson will follow for a week in Rip Van Winkle, giving a single performance of The Rivals.

Richard Mansfield's engagement at the Hollis continues successfully. The announcement is positively made that Mr. Mansfield will not play Cyrano next season.

This is the last week of The Cuckoo at the Museum, where Joseph Holland and Amelia Bingham have been featured, but Clayton Whyte, Eleanor Moretti, and Nellie Butler come in for praise. The Sign of the Cross will follow.

Mary Sanders has it all her own way at the Castle Square this week, for with her as Topsy in Uncle Tom's Cabin no others need apply. She was the hit of the play, and Tony Cummings showed that he was good from the cradle to the grave, for he played Tom and played him well.

The Rays in A Hot Old Time are at the Grand Opera House this week and if they do as well as they have in the past two seasons it will be capacity business the whole week. We-U-Us of Tennessee will follow.

At the Tremont to-night the fifteen hundredth performance of "Way Down East" was celebrated by the presentation of onyx inkstands to the ladies in the audience. Howard Kyle has made one of the great hits in the production this season, and is a special Boston favorite.

Madame Hyland has the problem character in New York City Day, which is being given by the stock at the Boston Theatre this week. The other half of

the organization is up at the Grand Dime supporting Joseph Callahan in Faust.

Adolph Philipps' German company is here this week, giving Bostonians a novelty in the way of The New York Brewer. The Dudley Street Opera House again takes its place among the amusement houses, not having been used as such for seasons.

The Actors' Fund is going to have a benefit Oct. 20, and indications are that a great performance will be given, as the worthy cause deserves. Eugene Tompkins has given the use of the Boston for the afternoon, and every attraction in town promises to be represented. The performance will be at regular prices, but the capacity of the theatre is so great that a large sum should be realized.

G. E. Lothrop is going abroad for several weeks and will sail on Oct. 16.

Sonsa's Band will be at the Food Fair next week. The Jilt is in rehearsal at the Castle Square.

John B. Schoeffel has closed his Summer cottage at Manchester-by-the-Sea and returned to his Winter home on Carleton Street, Longwood. A farewell dinner in honor of Mrs. Schoeffel's birthday was a particularly brilliant social affair. Among those present were Mr. and Mrs. Junius B. Booth. Mr. Schoeffel's gift to his wife was a fine pair of horses. Mr. Schoeffel has so far recovered from his recent illness as to be able to be at his office in the Tremont for several hours daily.

George W. Lederer was in town last week looking over the changes in the Columbia, of which he is to be manager. The house will be opened Oct. 23, but the date is not definitely fixed and I should not be surprised to see it late in the week. In Gay Parade, the opening attraction, will be given by Joe Ott, William Cameron, Harry Kelly, Ferris Hartman, Nicholas Long, Herbert Carworth, Gilbert Gregory, Nicholas Burnham, Kitty Loftus, Catherine Lingard, Helen Lord, Elva Crox, Mary Young, Pauline Marr, Ideline Cotton, and the Belmont Sisters. Wolf Falk is to be the resident manager and Fred Solomon the resident stage-manager.

Giacomo Minkowsky is re-arranging the Bostonians in his new opera, The Smugglers. He will give a dinner in honor of Victor Herbert this week.

One of the small parts in Three Little Lambs is to be played by Marion Longfellow, a grand-niece of the poet and herself a Boston girl. A party of Bostonians are going down to Portland Oct. 16 to see the first production of Three Little Lambs, which comes to the Tremont a week later.

Richards and Canfield have been fitting about Boston, but they will not play here until Spring, when they are to be at the Grand Opera House in A Temperance Town.

Lillian Lawrence was ill a part of last week and Leonora Guito played her role at the Castle Square. Last season lithographs were procured by their absence in London and the company of the managers worked successfully, but little by little the barriers have been broken down and the pictures promise to come back in greater abundance than ever.

Phil A. Shea and Sol Hamblurg will be in the box-office of the Columbia, and Harry Farren will be the advertising agent. —JAY BENTON.

PHILADELPHIA.

The Kendals Open—Julia Marlowe's New Play—Quakerstown's Pictorial of Good Things.

(Special to The Mirror.)

PHILADELPHIA, Oct. 9. This promises to be a very interesting week, introducing prominent stars, new plays, and a general change for the better in the theatre.

David Henderson's company, playing An Arabian Girl and The Forty Thieves, gave up the ghost in this city Sept. 30. There was hope that they might reach their next stand from here, consequently I did not mention the matter last week. The management of the Chestnut Street Opera House are holding the scenery and costumes, having brought the company here and paid them one week's salary. Their total loss for two weeks' engagement, they frankly state, is fully \$5,000.

The report that fire had destroyed the scenery for Charles B. Yale's Twelve Temptations and The Evil Eye, as well as the properties of The Still Alarm, was greatly exaggerated. There was a fire in the building where these effects were stored, but luckily did no damage to the theatrical property, and Mr. Yale escaped without a dollar loss. The fire engine that at first was thought to be from The Still Alarm was a dummy property engine, formerly the property of McCarthy, and stored with the Yale assets.

Mr. and Mrs. Kendal inaugurated their American tour this evening at the Chestnut Street Opera House for a two week's engagement in the first performance in this country of The Elder Miss Blossom to a crowded audience and received a great ovation. Mrs. Kendal in this play assumes the character of a woman much older than those she has portrayed heretofore. In fact the elder Miss Blossom is an old maid, but none the less likeable for all that. A man of middle age loves the elder Miss Blossom's niece and writes her a letter of proposal that through an error is addressed to the elder Miss Blossom. She imagines that it was intended for her and during the lover's absence in foreign lands she is looking forward with happy anticipations to his return. When he does return and she learns the truth her sorrow at the discovery gives Mrs. Kendal a chance to do most effective acting. All comes right in the end, however, for the lover, played by Mr. Kendal, transfers his affections before the fall of the curtain from the younger to the elder Miss Blossom. Neither Mr. nor Mrs. Kendal has done better work than in this comedy, which was received with much favor by the audience. —Anna Held Oct. 23.

The Children of the Ghetto is in its second and last week at the Walnut Street Theatre, and has achieved a genuine success and the praise of the entire press. The Rounders Oct. 16.

Julia Marlowe's opening week in Collette at the Broad Street Theatre did not come up to expectations. To-morrow evening Miss Marlowe will give Clyde Fitch's Barbara Fritchie its first production on any stage, and it will remain the bill for this and next week. Mrs. Marlowe's departure from Collette and makes Barbara Fritchie, instead of an old woman, a beautiful Southern girl in love with a Northern officer. The flag incident is used as a climax. Great preparations are being made for this production. William Seymour is directing the rehearsals. There will be a large corps of auxiliaries and the following cast:

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|------------------|------------------|
| Barbara Fritchie | Julia Marlowe |
| Billy Negley | Kitty Wilson |
| Sue Boyce | Norah Lemley |
| Laura Royce | Mary Blyth |
| Mrs. Hunter | Annie Clarke |
| Manning La | Alice Leigh |
| Captain Frank | Frank Colfax |
| Mr. Fritchie | George Woodward |
| Arthur Fritchie | Lonel Adams |
| Colonel Negley | W. J. LeMayne |
| Jack Negley | Arnold Daily |
| Fred, Gelwin | Dorothy Mitchell |
| Tim Green | Becon Radford |
| Edgar Strong | Donald MacLaren |
| Dr. Hal Boyd | Algeron Tassin |
| Sergeant James | Frank Colfax |
| Corporal Perkins | Ralph Lewis |
| Ordeley | H. Phillips |
| A Boy | Burt Clark |

Francis Wilson in Cyrano de Bergerac Oct. 23. May Irwin, always a local favorite, began a two weeks' engagement to-night at the Chestnut Street Theatre with her latest comedy, Sister Mary. Miss Irwin introduced many new songs. The company gave creditable support and the entire performance was warmly applauded. Because She Loved Him So follows Oct. 23.

A High Toned Burglar, introducing Dolan and Lenhart as the stars, ally supported by George Fuller Golden, Stine and Evans, Frank and Ida White, and a long array of specialty people, opened to-night at the Park Theatre for a week's engagement. It received a warm welcome from a crowded house. The Katzenjammer Kids Oct. 16. Return engagement of Creston Clarke Oct. 16.

Gilmore's Auditorium turned away people this evening. The attraction is Weber and Field's Hurly Burly, with the original scenery and costumes. All of Weber and Field's organizations are sure of a hearty welcome, especially when they contain such favorites as the Lee Family, Cook and Sonora, the Casino Comedy Four, Hart and Williams, the Veronas, Julia Lee, Sadie Harris, and Sylvia Thorpe. Next week The French Maid, with Williams and Walker to follow.

Monte Cristo, by the Durban-Sheeler Stock company, at the Grand Avenue Theatre, with Walter Edwards and Grace Atwell in the leading roles, drew large patronage and delighted the audiences. The next bill will be Woman Against Woman, with Alberta Gifford added to the company.

"At Forepaugh's Theatre the excellent stock company is giving a fine rendition of John Martin's Secret, with John J. Farrell and Carrie Radcliffe and under the stage direction of George Learock. William Calder's original scenery is used. Thus far this is the best season in the annals of the house. Next week: The Great Diamond Hoiberry.

The stock company at the Standard Theatre present The Hoop of Gold. The vanderbilt between the acts is headed by the Tyson Sisters.

A Trip to Coneytown is a good card this week at the National Theatre. The house was crowded this evening. Next week: Through the Breakers.

The White Heather, with Rose Coghlan and John T. Sullivan, is at the People's Theatre this week. Underlined: Clifford and Ruth in Courtship Into Court.

Dumont's Minstrels at the Eleventh Street Opera House retain all the features of last week to deservedly large patronage.

The many friends of Charles M. Southwell will be glad to learn that he is again back with the Castle Square Opera company, and will have charge of the company that opens the Exposition Building, St. Louis, Nov. 6, which is now being organized by Henry Savage, of the American Theatre, New York city.

Imagine people being turned away from the Grand Opera House, that seats twenty-four hundred people and has standing room for fully one thousand more, and you have the truthful history of the great success of vanderbilt at this theatre. The programme this week introduces Marguerite Cornille, Laura Bert, Francesa Redding in Her Friend from Texas, Richard Harlow, Thompson and Green, Cawthorne and Forrester, Carroll and Crawford, Banks and Nona Winter, Brannon and Collins, Edward Estus, Johnson and Murphy, and the Lando Brothers. Next week's headliners will be Marie Dressler, the Hawthorne Sisters, and Maude Courtney.

Keith's Theatre has a clientele that crowds the house at every performance. This week the headliners are Harry Lacy and Ida Van Sclien in Sam Todd of Yale, Monroe and Mack, Lew Bloom and Jane Cooper, Whitney Brothers, Onniah Trio, Solaret, the Monte Myro Troupe, Ritta Lunde, Crane Brothers, Raymond and Clara, Morrissey and Markey, Williams and Hood, the Ahrens, and the biograph with new views. The way one-act plays are staged here is worthy of special notice.

Samuel S. Sanford, the veteran minstrel, actor, and manager, who is about to retire from the stage after a career of sixty years, will have a benefit at the Chestnut Street Opera House on the afternoon of Nov. 17.

The cyclorama of the Battle of Manila continues to fair business.

The opera season in this city will be inaugurated by Maurice Gran's company at the Academy of Music Jan. 2. Twenty operas will be sung with the same casts as in New York. Every Tuesday and Thursday evening each week will be the opera nights.

The old rumor of a theatre on the site of the Sharpless property, at Eighth and Chestnut Streets, is revived. This time a syndicate is to build a continuous performance theatre there.

The shows on the Esplanade at the National Export Exposition have been notified to pay the \$500 license fee that all our places of amusement are taxed each year. The Cairo Theatre, Hagenback's Menagerie, and A. H. Rogers of the Jim Key Horse Show, have protested strongly against payment, as they say the exposition is to some extent interested in any exposition in this country that a license fee has been demanded. There is no doubt that the shows on the exposition ground up to this time have hurt to some extent the patronage of our regular theatres, and there has been a gentle kick, with the result that they must pay the tax or close.

S. FERNBERGER.

WASHINGTON.

The Choir Invisible Postponed—Other Attractions—Gossip of the Capitol.

(Special to The Mirror.)

WASHINGTON, Oct. 9.

The first production of The Choir Invisible, which was scheduled for to-night at the Lafayette Square Opera House, has been postponed until Wednesday night. Announcement is made that the postponement is occasioned by the scenery not being ready for delivery.

At the White Horse Tavern opened at the New National Theatre to a full house. Frederick Bond, Charles Bradshaw, Leo Dietrichstein, Fred Summerfield, Richard Bennett, Anne Sutherland, Eva Vincent, Adelheid, Klein, Grace Heyer, Miriam Nesbitt, and others are in the cast. Anna Held in Papa's Wife next week, followed by Mrs. Leslie Carter in Zaza.

The current attraction at the Columbia is Herliot Kelsey and Effie Shannon in The Moth and the Flame, which commenced to a large audience. The stars received a most cordial welcome. The presentation was excellent. Francis Wilson will follow.

John F. Leonard in Two Jolly Rovers, assisted by Sherman Wade and a good farce-comedy company, is at the Academy of Music, opening to a large and well-pleased audience. Music King's dancing met with much favor. Underlined: When London Sleeps.

Manager W. H. Rapley, as chairman of the Dewey parade, made himself so well liked by his careful direction and his fair treatment of all that participated that when the parade dispersed several of the organizations in line made it a point to pass the New National Theatre and show their appreciation by loud cheers.

Robert Downing, shortly will establish a school of acting in the spacious parlors above the Lafayette Square Opera House. Robert Neville and a corps of skilled instructors will be in charge. The school of acting will be under Mr. Downing's direct supervision. The stage of the theatre will be used for dramatic instruction.

E. W. Krackowizer is here attending to the preliminary work of the first presentation of The Choir Invisible.

The "Manila Wait," written by Mrs. A. S. Merchant, of this city, and dedicated to Admiral Dewey, was rendered for the first time last week by the orchestra at the Columbia Theatre. It was well liked.

James O'Neill closed a successful engagement at the Columbia Saturday night with a special performance of Monte Cristo.

Banana Bunch is booked for a series of concerts at the Lafayette Square.

Harry A. March has returned from his vacation and resumed his position of assistant to Channing Pollock in the dramatic department of the Times.

JOHN T. WARREN.

CINCINNATI.

Attractions for the Week—The New Columbia to Open Next Sunday.

(Special to The Mirror.)

CINCINNATI, Oct. 9.

Blanche Walsh and Melbourne MacDowell began an engagement at the Grand to-night, when La Tosca was the bill. It will be followed by Gismonda and Fedora. Roland Reed is underlined in His Father's Boy.

The Pike Stock company opened for the week yesterday in One of Our Girls, by Bronson Howard. The matinees at the Pike are always packed to the doors.

Primrose and Dockstader's Minstrels are in for heavy business at the Walnut the current week. Besides the principals the company has Manuel Romaine, W. H. Thompson, Fred Reynolds, Charles D. Watson, Edward Hanson, Harry Ernest, John Perry, and R. S. Carnes.

Reck's is doing a land-office business this week, the attraction being Louis C. Bohman's Vaudeville company, comprising the Four Celahs in Running for Office, the Rosow Midgots, the Three Merkel Sisters, John E. Camp, York and Adams, Ethel Levey, Dunn the mirror dancer, and Ramza and Arno.

The new Columbia will be thrown open next Sunday for the first time with a high-grade vanderbilt performance.

The Forepaugh-Sells Circus is here to-day and to-morrow.

Reck's Wonder World this week has Hornmann the magician, Young and Brooks, Clark and Underwood, Teppe and Daniel, Smith and Chester, and Charles E. Welch.

Friday night at the Pike Robert Boscworth had to retire from the cast on account of a bronchial affec-

FLORENCE ROCKWELL.



Photo by Rockwood, New York.

Florence Rockwell, who introduced herself to Syracuse last week in Aristocracy in an emotional part, was a revelation last night as Rosa Columbar, a star of the music halls with a disposition antic in every phase of life. Miss Rockwell was just naughty enough to be delightful. She was chic and pretty and pestiferous all at once, and in a mad tilting of her petticoats in a dance was captivating beyond measure. Miss Rockwell is going to be near the popular heart in Syracuse. —Syracuse Standard, May, 1898. *

tion. Herschell Mayall assumed his role in Inez and Wright Kramer took Mayall's part. Mr. Butler substituted in the curtain raiser The Open Gate.

WILLIAM SAMPOON.

ST. LOUIS.

Roland Reed at the Century—Hopkins' Stock in Captain Swift—Other Bills.

(Special to The Mirror.)

ST. LOUIS, Oct. 9.

Large audiences saw Captain Swift presented by the stock company at Hopkins' Imperial yesterday. Stage-Manager Arthur Mackley gave the production a beautiful stage setting. The company did excellent work. The vaudeville acts included Marcella and her birds, Falke and Semon, Al Blanchard, the Morchias, and Chevrolet.

The Spider and the Fly holds the boards at the Grand this week, and drew well yesterday. Georgin Putnam is featured.

His Excellency the Governor is the bill at the Olympic.

The Columbia's bill includes Gus Williams, La Fafala, Wartenberg Brothers, Beatrice Moreland, Ada Sumers McWade, McNulty and Blair, Sutherland Sisters, Hall and Stanley, Comersida, Gulliver, Suttle and Brown, and the knodrone. The attendance continues large.

A Texas Steer was the drawing card at Havlin's yesterday.

Roland Reed made his annual visit to us this week and opened at the Century in His Father's Boy. He is supported by a strong company, headed by Isadore Bush.

Race and Barton's Big Gaiety Extravaganza company is at the Standard.

Buffalo Bill's Wild West did fine business last week in spite of many counter attractions.

Gus Bruno left at Gay Coney Island here last week and is still in the city.

Josephine Newman was specially engaged at the Columbia last week and made a big hit.

Lawrence Hanley and his company left yesterday morning for Bethune, where they played last night. To-night they play Alton, and the latter part of November will play surrounding towns, returning to the Grand for a three weeks' engagement. The company did a splendid business here last week. The Exposition continues to draw good crowds.

W. C. HOWLAND.

BALTIMORE.

Louis Mann and Clara Lipman in a New Play—Attractions at Other Theatres.

(Special to The Mirror.)

BALTIMORE, Oct. 9.

Louis Mann and Clara Lipman in the initial performance of The Girl in the Barracks, a comedy adapted from the German of Kraatz and Stoltzer, are at the Academy. Miss Lipman appears as a Paris chanteuse, who to win a set attempt to remain in male disguise, for twenty hours in a regimental barracks. Mr. Mann, departing from the German characters with which he has been identified, plays an elderly French rose. Both the stars did excellent work. The supporting company was adequate and included George W. Barnum, Ben T. Dillon, Joseph Coyne, Helen Harrington, Vivian Edsall, and others. Blanche Walsh and Melbourne MacDowell Oct. 16. Joseph Jefferson Oct. 23.

At Ford's Grand Opera House A Little Ray of Sunshine was presented by an excellent company of English actors headed by William Elton. The play was very favorably received and was beautifully mounted. Next week: Mrs. Leslie Carter in Zaza.

The Lyceum Stock company gave a delightful performance of Harrison Grey Fiske's interesting play, The District Attorney. Manager Albaugh's careful attention to detail was everywhere manifested, and his company scored another success. She Stops to Conquer will be next week's bill.

A very satisfactory performance of The Sporting Duchess was given at the Holiday Street Theatre this evening. The play was well mounted and well acted. It will be followed by Darkest Russia.

Manager Strakosch announces a limited season of grand opera in French at Music Hall, beginning Nov. 1.

HAROLD RUTLEDGE.

THE ELKS.

McKeesport, Pa., Lodge, No. 136, celebrated its tenth anniversary on Sept. 26.

Marshalltown, Ia., Lodge has opened hand some new quarters.

The new Home of Los Angeles Lodge, No. 399, was dedicated with festivities Sept. 20-22.

Hornellville, N. Y., Lodge, No. 364, held their annual outing and clambake at Stony Brook Glen Sept. 7. The Jamestown Lodge was represented by about fifty members.

SAID TO THE MIRROR.

FRANCIS JONES: "I note that the new play for Viola Allen is to be called In Old Madrid, a title used for a comedy in which I starred for three seasons in the South and West, but which I was forced to give up owing to the war with Spain. In Old Madrid was presented by my company in nearly all the Western cities. I intend to revive the comedy next season and I shall certainly continue with the same title."

THEATRICAL ROSTER, '99-1900.

SECOND INSTALLMENT.

DRAMATIC.

A ROMANCE OF COON HOLLOW.—George B. Gaston, manager; Joseph Gobay, business manager; E. A. Higgins, advance agent; W. Hilliard, machinist; Sam Gaines, property man; W. J. Cogswell, stage manager; W. J. Cogswell, Stanley Johns, J. A. West, Ed. M. Henley, George E. Haines, W. E. Hilliard, Charles T. Small, Walter Emory, William Asher, B. F. Gordon, Joseph Gobay, Sam Gaines, Lydia Dickson, Madge Neville, Minnie Pearl, Nellie Small, Alberta McCarver, Carolina Quintette. Tour began at Ludington, Mich., on Aug. 16.

ADAMS BROTHERS CO.—James R. Adams, business manager; Max A. Arnold, advance agent; Henry E. Cooke, treasurer; George H. Adams, stage manager; Lola Going, musical director; William E. Nunn, property man; Dan Ford, stage carpenter; Marie Warren, Elsie Seymour, Tonina Adams, Becky Taylor, Lottie Morgan, Lily Adams, Rosina Cooke, Petit Frederick, Alice Howard, Adams Sisters, George Adams, James R. Adams, Frank Armstrong, William Thompson, Edwin Warren, James Roberts, Robert Matthews, Tony Mack, William E. Nunn, Dan Ford, Walter Morgan. Tour began at Frankford, Pa., Oct. 2.

A COLONIAL GIRL.—Daniel Frohman, manager; S. H. Maguire, representative; Percy Sage, agent; G. W. Lynch, stage manager; Howard Gould, Benjamin Monteth, Duncan Harris, Albert Perry, Charles C. Brandt, Robert Conner, William Taylor, Barton Drew, George De Long, Francis Moore, G. W. Lynch, John Eddy, Edward Prince, Edwin W. Voigt, Grace Freeman, Helen King Russell, Eleanor Carr.

ANGELL'S COMEDIANS.—J. S. Angell, C. B. Barrington, L. I. Stark, Harry Lee, Harry Holman, Juan Baldwin, B. A. Honeycomb, C. M. Bell, Mrs. J. S. Angell, Essie Thompson, Lulu Duncan, Nellie Stark. Tour began at Mineral Point, Wis., Sept. 14.

ANNIE RUSSELL CO.—Charles Frohman, mgr.; Annie Russell, Mrs. G. H. Gilbert, Clara Bloodgood, Mabel Morrison, Elizabeth Rathburn, Charles Richman, Orrin Johnson, Joseph Wheelock, Jr., T. C. Valentine, Francis Sedgwick. Tour began in New York city on Sept. 7.

AT PINEY RIDGE.—M. O. and B. S. Higgins, proprietors; M. O. Higgins, manager; John Daly, advance agent; W. C. Anderson, treasurer; George Baker, stage manager; William Metzler, property man; H. Dana, stage carpenter; David Higgins, Ernest Lamson, Walter G. Horton, Hans Sackett, George Baker, Charles C. Bartling, George Hope, Henry Hilliard, Georgia Waldron, Virginia Tracy, Marie Kinzie, Olive M. Davis, Belle Gafney, Blanche Chapman. Tour began at St. Louis, Mo., Sept. 10.

AUBREY DRAMATIC STOCK CO.—Mittenthal Brothers, proprietors; Harry E. Mittenthal, manager; Aubrey Mittenthal, business manager; Victor Morley, stage manager; William H. Govey, stage carpenter; Baker, musical director; Lillian Hayes, Edith Atkinson, Florence S. Hastings, Rose Cameron, Mrs. L. Butterworth, H. Scott Higgins, Clydes Davis, Paul Harris, William H. Woodside, Eddie and Edith Bowers, Walter Butterworth, William Govey, Frank G. Baker, George L. Stout, Victor Morley.

A COUNTRY OF THE SOUTH.—Brady and Rogers, proprietors; S. W. Brady, business manager; Fletcher Brady, advance agent; Frank W. Smith, stage director; Eugene Hughes, stage manager; Phil Barton, property man; Fred Fields, carpenter; John Desher, master of transportation; Gilbert Vaughn, electrician; Eugene Dial, director of orchestra; Marie Samoni, conductor of orchestra; Frank W. Smith, Eugene Hughes, Phil Barton, Fred Fields, John G. Desher, Gilbert Vaughn, Richard Maraden, W. S. Robinson, Bartley Rice, Violet Maraden, Madge Leib, Alma Totten, Gussie G. Dial, Anna Hall, Cora Wiles, Blanche Johnson, Sida Wilhelm, Mae Huston, Pearl Huston, Hattie Munyon, Emma Multner. Tour began at Chillicothe, O., on Sept. 4.

BALDWIN-MELVILLE CO.—Walter S. Baldwin, manager; E. F. Maxwell, acting manager; Hal King, treasurer; William Delmar, advance agent; Vincent Tourinello, musical director; James J. Walls, stage manager; C. A. McKim, property man; C. Romeny, electrician; W. J. Josey, Barry O'Neill, L. O. Hart, J. R. Cumpson, Wilson Day, Joseph Dillon, James J. Walls, Bernice Howard, Edna Earlie Lindon, Marie Day.

BURRILL COMEDY CO.—Charles W. Burrill, manager; Frank J. Baker, representative; Horace V. Noble, stage manager; J. B. Earley, musical director; John J. Moore, master machinist; B. C. Copenaspire, property man; Laura Hubert, Tessie Lorraine, Bettie Runley, Lulu Rumbly, Ruby Runley, Florence Kerr, Maud Wakefield, Charles W. Burrill, Horace V. Noble, James Lackey, Harry Alvan, Charles Ritchie, James Belmont, J. M. Dudley, J. B. Earley, J. J. Moore, B. C. Copenaspire. Tour began at Carbondale, Pa., on Sept. 25.

CARLETON RED LETTER DAY CO.—H. G. Carleton, manager; Effie Carleton, Fred Hight, Leon Brown, Carleton Childs, W. E. Smith, John B. Walker, Hiram Davis, Charles Kennedy, Bessie Hunter Hight, Muriel Belmont, Edna Hickson, Ethel Vinton, Baby Ethel.

CARROLL COMEDY CO.—Stevens and Carroll, managers; Will Smith, musical director; Melvin Jaycox, electrician; Ion Carroll, Thad Stevens, Harry F. Horne, E. E. Wright, Frederick Willard, Al Raymond, J. W. Pierce, Eunice Goodrich, Baby Theodora, Daisy Ashmore, Nellie Waucho.

CHASE-LISTER THEATRE CO.—(Northern).—Chase and Lister, proprietors; Bay Whipple, Francis Skelley, Jessica Webster Pond, Alice Jackson, Bessie Jackson, Glenn F. Chase, T. C. McDonough, Clark C. Wren, Lee Hickman, Edwin Kraft, J. M. Winne, Will S. Collier, Fritz E. Boone.

CHASE-LISTER THEATRE CO.—(Southern).—Chase and Lister, proprietors; Helen Gillwater, Kitty Berry, Lee Glover, Nona Berry, Beatrice and Pearl Alpine, Will M. Carroll, H. H. Fisher, John Waldron, Ed W. Wallack, George Castleberry, N. W. Van Dyke, Will T. Lister.

EAGLE PASS.—Orson Clifford and Charles W. Beaver, proprietors; Will E. Booth, manager; J. C. Worthington, business manager; C. W. Williams, advance agent; Charles W. Beaver, treasurer; Orson Clifford, stage manager; M. Rivers, musical director; Will Plunkett, property man; George V. Wallace, electrician; Joseph Whallen, carpenter; Orson Clifford, Charles W. Beaver, Will E. Booth, A. Burton Churchill, J. C. Waters, S. C. Noxon, Barney Doyle, Alexander Arnold, Charles H. McCloskey, L. T. Bronson, Grey Standish, Minnie Du Boise, Josephine Hollands, Blanche Stauffer, Kate Clifford, Marie Barrett, P. K. Winton, N. E. Schuyler, F. Seward, Lew G. Hyams, J. Maxwell, Howard Carroll, George McGuffie, W. A. Ballington, Morton Parker, Sandy McFie, Fred Vinton, Clem Sanderson, White Wolf, Yellow Brow, Silver Hill, Moose Jaw, Swift Arrow, Silent Pool.

ELROY STOCK CO. (A).—Elroy and Cook, proprietors; Edwin Elroy, manager; W. Robey, advance agent; Fred Devere, stage manager; Sam Merfield, master machinist; W. H. Dimick, property man; Charles A. Abbott, musical director; J. Harvey Cook, Henry Brunley, James K. Appleby, William R. Daly, Frank Hayes, Gus Gause, Lottie Church, Grace Welby, Estelle Gilbert, Lola Morriss.

FERRIS COMEDIANS.—Dick Ferris, proprietor and manager; C. Jay Smith, advance agent; Ferdinand Grahame, stage manager; Moxley Ferris, electrician; Larry Kane, property man; George W. Flint, musical director; Grace Hayward, Kitty De Lorne, Sadie Stockton, Emily Badio, Hattie Van Buren, Ruby Mylie, Dick Ferris, Ferdinand Grahame, C. Jay Smith, Todd Brachett, Sebastian Philles, George L. Powell,

Larry Kane, Moxley Ferris, George W. Flint, Harry Martynna, Samuel Mylie. Tour began at Clinton, Iowa, on Aug. 28.

E. R. SPENCER CO.—E. R. Spencer, proprietor; Thomas A. McKee, manager; James F. Peyton, business manager; George Morton, stage manager; Frank Handley, stage carpenter; George Pittman, assistant stage carpenter; E. R. Spencer, John A. Lane, Joseph E. Zahner, John E. Milton, Carl Ahrendt, George Morton, Joseph H. Manning, Frederick Stone, William Harris, Frank Handley, George Pittman, Isabel Penegra, Frances A. Paury, Helena Chalmers.

EUGENIE BLAIR CO.—Henri Gressat, manager; Edward F. Milbolland, treasurer; William Bramwell, John Sutherland, George C. Robinson, Charles Forrester, Lee Baker, Bouie Clarke, Frederick Ellis Duff, Charles Marriott, Charles Douglas, Willis Gordon, William Proctor, W. W. Maurice, Charles Sidney, Frederick Williams, Henry Morgan, Ida May Park, Virginia Carter, Cora Wells, Eugene Blair.

GIBNEY-HOEFLER CO.—Gibney and Hoeftler, proprietors; Jack Hoeftler, manager; Billy Stanford, assistant manager; Fred L. Godding, stage manager; O. M. Cotten, musical director; Jack Hoeftler, advance representative; Morgan Gibney, Maurice Wilkinson, W. I. Flagg, Frank D. Melville, Dan McMillan, D. Hollis, Nellie Gibney, Dorothy Grey, Carrie Weller, Lillian Lyons, Mabelle Fowler, Fred L. Godding, Billy Stanford, De Hollis and Valora.

HEARTS OF OAK CO.—James A. Herna, proprietor; William B. Gross, manager; Harry Siona, acting manager; Marlborough Hardy, business manager; Ida Hamilton, Elliott Enkeling, Marie Adair, Margaret Cecil, Mrs. Barrisole, E. P. Sullivan, James Horne, Thomas M. Hunter, Nat D. Jones, William Hanna, Albert Koster, Ted Parker, Lionel Hogarth, Charles H. Bates, Robert Kelly, J. Francis Leary.

HIMMELIN'S IDEALS.—John A. Himmelin, proprietor and manager; R. F. Himmelin, advance agent; Ned J. Howson, bandmaster; Charles Klein, leader of orchestra; Beatrice Earle, Rene D'Arcy, Anna L. Bates, Josephine Howard, Daniel McClure, W. F. Canfield, J. C. Mack, Ernest Rice, M. B. Streeter, Robert Hewette, W. W. Newton, W. H. Reitz, Frank Boynton, W. Wolf, Frank Kendall, E. Seymour, W. Va., on Aug. 28.

HIMMELIN'S IMPERIAL STOCK CO.—John A. Himmelin, proprietor; Dave H. Woods, manager; H. C. Willard, advance agent; George Fenberg, musical director; George W. Mahara, stage manager; C. Willard Mack, T. B. Alexander, Harry B. Castle, J. C. Nugent, Frank Spellman, W. F. Crockett, Junie Swift, Georgia Woods, Little Jessamine. Tour began at Marion, O., on Aug. 28.

IN OLD KENTUCKY.—Jacob Litt, proprietor and manager; Fred Beckman, agent; A. E. Morgan, treasurer; Charles French, stage manager; Frank Dayton, H. B. Bradley, George Caine, Pierce Kingsley, Charles K. French, Robert Bilbo, Elsa Ryan, Ann Singleton, Jennie Barragh.

JESSIE HARCOURT CO.—Charles A. Paige, business manager; Harry S. Sargent, treasurer; Charles Keubler, musical director; Charles K. Harris, Orson M. Dunn, Harry Fielding, Arthur Evans, Harry Moore, Louis Lytton, Thomas Jackson, Mary Tucker, Maudie Hazy, Bertha Judkins, Maggie Walker, Pauline, Baby Fielding, E. Q. Vinal, T. V. Stock, W. H. Wood, E. C. Andrews, George Sissons, Charles Small, Frank Burger. Tour began at Newburyport, Mass., on Sept. 11.

JULIA ARTHUR CO.—Julia Arthur, proprietor and manager; John Major, business manager; W. J. Thorold, press agent; A. R. London, treasurer; E. A. Roberts, stage manager; L. Maurier, musical director; Joseph Logan, M. C. Name, J. L. Kirkby, property men; Daniel Shen, Meyer Green, B. Flynn, stage machinists; W. M. Alexander, electrician; Madame Freisinger, costumer; Julia Arthur, Florence Conron, Rose Tiffany, Marie Bingham, Helen Weatherby, Louise Orendorf, Annie Bingham, Nettie Wallack, Alice Niles, Florence Niles, Adelaide Alexander, Bertha Humphrey, Sarah Lipton, Male Tunison, William Humphrey, William Harris, William Herbert, Fred Hartley, Albert Brown, L. J. Fuller, George Perolat, Ernest Howard, W. R. Seymour, Jack Meidson, George Howard, Raymond Comstock, Walter Russell, E. D. Wenning, G. H. Wiseman, A. V. Melrose, L. J. Hall, A. Bode. Tour began at Boston, Mass., on Oct. 2.

J. E. TOOLE CO.—Frank L. Weaver, manager; J. E. Toole, John Doud, John E. Lane, Robert Fitzmaurice, Henry E. Allen, Robert Ralpin, James McNeill, Charles Roberts, Laurence Johnson, Robbie Mack, Lillian DeWolf, Myrna Weaver, Grace Nagle, Emily Christy. Tour began at Danville, Pa., on Sept. 4.

KEYSTONE DRAMATIC CO.—McGill and Shipman, managers; I. Newt Bronson, business manager; Harry O. Wesley, stage manager; George C. Wood, scenic artist; Will A. Rath, property man; Frank F. Fisher, musical director; Lawrence B. McGill, Harry Langdon, Harry Geraghty, Teddy Vizzard, Billy Walsh, Harry Eldon, Gertrude Shipman, Crystal Vizzard, Regal Haven, Mae Cody Langdon, Laura Eldon.

KENNEDY PLAYERS.—Prescott R. Loveland, manager and treasurer; Peter Kennedy, advance agent; Charles Hamer, musical director; J. H. Thayer, property man; John J. Kennedy, W. H. Butler, Priestly Morrison, Robert McClung, W. H. Danvers, J. T. Clavis, Nellie Kennedy, Emma Lathrop, Lenore Hansen, May Marshall, Agnes Burton, Little Kathleen.

KLINT-BEARN CO.—George Klint, proprietor; Sol Braunig, manager; Moss Wolf, advance agent; George Klint, Alma Hearn, Cora Ernest, Carolyn Maxwell, Eva Lewis, Maddie Lewis, David Conger, Harry Coffin, Bert Wesner, Charles Leekins, William F. Powell, W. H. Lewis, Julian Denick, Claude Poole. Tour began at Des Moines, Ia., on Aug. 14.

KNOVS O' TENNESSEE.—Quidore and Soulier, proprietors; James H. Browne, business manager; J. A. Simon, stage manager; Frank Harrington, George B. Miller, Randolph Murray, Ernest Mack, Edwin F. Clarke, J. A. Simon, E. J. Lanagan, Frank McLean, H. Quidore, Olivia Lowe, Alice Marbie, Lillie Allyn, Mabel Simon. Tour began at Hoboken, N. J., on Oct. 1.

LEONA LESLIE STOCK CO.—Harry W. Hurst, manager; Leona Leslie, Louise Harford, Violet Gay, Ma Belle Mills, Paul F. Kellogg, C. J. Scudfield, Barrow Le Paige, Harry Whall, James K. Mills, M. D. Leslie, W. C. Lockheart. Tour began at Danvers, Me., on Sept. 25.

LOST IN NEW YORK.—W. H. Ryno, manager; Leon Williams, business manager; Dave E. Barnett, advance agent; H. H. Horton, stage manager; J. H. Reisweber, master of transportation; Calvin Kavanaugh, H. H. Horton, Edward M. Brooks, William Morrow, Ed E. Brown, J. H. Reisweber, A. June, Adelaide Leeds, Sadie Handy, Edith Corby, Maudie Grafton, Little Golden.

MAUDE HILLMAN CO.—Winthrop G. Snelling, manager; Alfred E. Harrington, business manager; W. E. Tanner, advance agent; Wallace E. Dalton, stage manager; John P. Hansen, musical director; Harry R. Allen, carpenter; George H. Wilson, property man; Edward P. Johnson, electrician; Maude Hillman, Marcella Forrester, Florence Dalton, May Hoy, Jennie Cummings, Baby Lottie, J. M. Donovan, Frederick Murray, Wallace E. Dalton, W. E. Barwald, Will A. Dillon, George Harrington, V. E. Chamberlain, Arthur Preston, Clarence Dunbar, A. G. Gibson, Frank L. Greene, John R. Atkinson, Edward Fulton, John J. Coogan, B. C. Meade.

MCLELLAN'S CABIN (Middleburg).—T. D. Middleburg, proprietor; H. H. Whittier, manager; C. D. Henry, general agent; H. S. Barker, musical director; Charles E. Barker, bandmaster; Fred Sawyer, stage manager; Hank Goodman, E. G. Estey, H. B. La Baron, J. R.

Adams, R. Fisher, R. A. Proctor, G. W. Craven, A. L. Rundle, E. L. Lamson, E. H. Southwick, A. W. Fellova, W. C. Davis, Rose Lilly, De Sales Shields, Florence Hull, Mrs. E. G. Estey. Tour began at Friendship, N. Y., on Sept. 2.

MURRAY COMEDY CO.—J. Rus Smith, manager; Charles Lank, advance agent; Harry C. Stanley, stage manager; V. C. Mennelli, orchestra director; George W. McDonald, band director; Lillian Mae Crawford, Mona Earl, Grace Lambert, Louie Deane, Nina Gennell, Frank Whitman, Frank Robinson, Fred Tillies, Victor Lambert, Eamie Marion, Nell McNamara, George Griffin, Frank Fudge, Harry Gorton, H. F. Anderson, Frank La Rue.

ON THE STROKE OF TWELVE.—Whitaker and Laurence, managers; Joseph Le Brandt, Will D. Ingram, Frank R. Allen, Harry Barfoot, John H. Mack, William J. Shea, Harry Shean, Claude Brooke, Walter Demance, Charles Goodrich, William B. Laurence, Gertrude Norris, Dorothy Wolfe, Lillian Longmore, Katie Mitchell. Tour began at Port Huron, Mich., on Sept. 8.

PETERS COMEDY CO.—George H. Timmons, manager; Charles Abili, business manager; W. S. Hammitt, stage manager; Peter Seymour, assistant stage manager; Earl V. Alcom, musical director; Phil W. Peters, Nettie Peters, Margaret Mackin, Mollie Bennett, May La Comp, Berlin Sisters, Eugene La Rue, John D. O'Hara, W. N. Hammitt, Cam. Bailey, Peter Seymour. Tour began at Atlanta, Ga., on Sept. 14.

PUDD'HEAD WILSON.—Edwin Mayo, proprietor; Leon Kusel, manager; Samuel Fletcher, agent; Louis Wassell, stage manager; H. C. Browning, stage carpenter; Augustus Huse, property man; Edwin Mayo, Edwin Nalor, Colin Campbell, W. R. McKee, William S. Gill, William Arthur, E. W. Lewis, William Wassell, Norman MacDonald, Menifoe Johnston, Frank Campeau, C. Chaefer, Frances Grahame Mayo, Adelaide Fitz Allen, Belle Stoddard, and Florida Pier. Tour began at Elmira, N. Y., on Sept. 15.

ROBERT DOWNING CO.—Morris McHugh, J. Francis Kirke, George Miller, E. H. Stephens, Fred Edwards, J. T. Smith, Eleanor Montell, Ina Brooks, Lucia Moore, G. D. Farnum, Nettie L. Baker. Tour began at Washington, D. C., on Sept. 25.

R. J. ERWOOD STOCK CO.—R. J. Erwood, proprietor and manager; Harry De Long, advance agent; Joseph Stine, musical director; Harry Phillips, property man and electrician; Frederick C. Hoey, stage director; R. J. Erwood, Fred C. Hoey, Nep Scoville, Dan R. Adams, Ralph McDonald, Ray D. Way, George Mitchell, Ita Leach Scoville, Marie Barborka, Violet Hall, Amy Roberts, Isabel Rolias, Carrie Wayne, Baby Scoville. Tour began at New Philadelphia, O., on Sept. 18.

SANFORD DODGE CO.—Sanford Dodge, manager; Ernest Fisher, stage manager; Frank E. La Grave, advance agent; Fred Holt, property man; Sanford Dodge, William Lloyd, Ernest Fisher, Charles Gay, Eugene Shakespear, Stuart Beebe, Fred Holt, Paul Williams, Louise McCallum, Zella Zee Leslie, Beth Field.

SHEA-MULLIFFE CO.—Shea and Mulliff, owners; Willard Stanton, representative; Herbert Q. Emery, manager; Loren T. Ritchey, stage manager; Robert Dean, stage carpenter; William Burkett, properties; Charles L. Rich, electrician; Lawrence Grattan, Louise Sage, James J. Ryan, Marion Vance, Jessie Merritt, Maude Scott, Eugene Bowen, Burt McCann, Fred Malcolm, Harry Jenkins, and Jere Mulliff.

COMEDY.

A BELL BOY.—Earl and Jensch, managers; Daniel P. Flinn, business manager; Walter De Long, advance agent; Fred Jensch, treasurer; Joseph L. Treacy, stage manager; Clifford W. Meech, musical director; James Frill and George L. Dowd, property man; John D. Gilbert, John Gilroy, Joseph L. Treacy, Harry B. Norman, John Farley, Walter Van Allen, M. J. Rale, Mark A. Smith, Tom Springer, Harry Earl, Transatlantic Quartette, Pearl Hight, Vera Mackille, Ada Rich Collette, Marie Bishop, Inez Roslyn, Miss Meech, Etta Lyons, Jeannette Walters, Hazel Wilson.

A BREEZY TIME (Eastern).—Fitz and Webster, proprietors; E. B. Fitz, manager; Merle Norton, business manager; Henry Blackaller, advance agent; Charles Bessah, stage manager; Tom Marshall, musical director; Frank Winniger, property man; John Winniger, electrician; George Earle, Frank Minnace, Guy Hickman, Frank Winniger, John Murray, Hugh Hart, Billy Williams, Frank Bessah, Dot Owen, Percy Owen, John Winniger, Thomas Marshall, Sizer Sisters, Olga Lorraine, Lynda Earle, Payton Sisters. Tour began at Valparaiso, Ind., on Aug. 9.

A BREEZY TIME (Western).—Fitz and Webster, proprietors; E. B. Fitz, manager; C. F. Converse, business manager; Walter S. Moss, advance agent; Jack McDowell, stage manager; Harry Aiford, musical director; Charles Gilton, property man; Dave Martin, electrician; Jack McDowell, C. F. Converse, Frank Melvain, W. A. White, Dave Martin, F. Delamater, J. J. Mack, Bert Walker, J. W. Smith, Charles Gilton, Charles DuBois, William Ernest, Dot Owen, Percy Owen, Ethel Van Brockton, Mattie Smith, Mayette Bogue. Tour began at South Haven, Mich., on Aug. 1.

A HOT OLD TIME.—Edward A. Braden, manager; John W. Jess, John C. Leach, William McRobie, W. Wallace Black, John Gleeson, Charles J. Newton, Ada Melrose, Bertha Gleeson, Pearl Revare, Hyberta Pryme, Annie St. Tel, Beatrice Rice, Ada Henry.

A MAN OF AFFAIRS.—S. Cox, proprietor; W. M. Knowles, manager; H. W. Taylor, business manager; James J. Kanneley, assistant manager; Irving Walton, Marnie McMahon, Thomas W. Berry, Hugo Irving, Romeo, Clarence Rose and Pickett, Frederick, M. Carey, M. Carey, Rene Ridley, Little Marguerite, Donaldson Sisters. Tour began at Carthage, N. Y., on Sept. 27.

A MIDNIGHT BELL.—Francis Yale, manager; H. R. Cory, advance representative; Fred Fairbanks, stage manager; S. B. Briden, machinist; Ed Schutenhaus, property man; L. R. Stockwell, Scott Seaton, William Ogden, Fred Fairbanks, Francis Yale, John Howard, Edward Rowland, Max Steine, William Watson, Nevada Heffron, Laura Crews, Eva Bates, Maud Hardy, Lillian Stafford, Annie Carlton, Baby Fenton.

A MILK WHITE FLAG.—Dunne and Ryley, managers; H. A. Wickham, acting manager; M. Rice, advance agent; E. G. Wilson, lithographer; John Marble, stage manager; B. D. Smith, stage carpenter; John Graf, property man; Hugo Karach, musical director; Little Chip, R. Germaine, Robert Hurty, Dan Marble, Jr., Harry A. Truax, James Devlin, Dave Seymour, Otto Brown, Jake Savellson, Harry Collins, Henry Prendergraft, Harry Rice, Cora Marlan, Sisters Laurence, Frances Arthur, Mabel Hite, May Earl, Mae York, Loretta La Petre, Fannette Ludwig, Ella Doyle, Marion Bristol, Leita Orme, Pauline Russell. Tour began at Waukesha, Wis., on Aug. 18.

A STRANGER IN A STRANGE LAND.—William A. Brady and Joseph R. Grismar, proprietors; Arthur C. Alston, manager; Joseph R. Grismar, stage manager; Cyril Scott, M. A. Kennedy, Walter Hall, George Osbourne, Walter Clifford, James T. Galloway, Charles W. Swain, Frank Burke, Maud White, Kate Lester, Angela McCaul, Katherine Mulkins, Jane Concoran. Tour began at Baltimore, Md., on Sept. 18.

AT THE WHITE HORSE TAVERN.—Daniel and Charles Frohman, managers; Frank R. Norcoras, business manager; J. R. Smiley, agent; David Elmer, stage manager; Charles H. Bradshaw, Richard Bennett, Leo Dietrichstein, Fred Summerfield, Frederick Bond, George Friedman, Douglas Wood, David Elmer, Edwin Lloyd, B. W. Smiley, Charles Halton, Louis Albin, John Maguire, William Murphy, Fred Luther, Lawrence Hillard, Harry Lewis, B. T. Selby, Charles Trier, George Hawley, George F. S. Mahner, Anne Sutherland, Miriam Nesbitt, Eva Vincent, Adelaide Kelm, Pauline von Aroid, Estabrook Galloway, Florence Willard, Sadie Lauer, Lucille Monroe, Florence Davis, Charlotte

Campbell. Tour began at Philadelphia, Pa., on Sept. 4.

CASEY'S TROUBLES.—Alfred Kelcy, Lillie La Rose, Isabel Sherman, Lee Sterrett, Herbert Langley, Harvey Leigh, Oliver Trebern, Grace Taylor, Irene Kent, Harry Gray, Ella Gray, Irving Barker. Tour began at Mt. Sterling, Ky., on Sept. 20.

THE REAL WIDOW BROWN (Western).—A. Q. Scammon, proprietor; Hal W. Brown, manager; Phil L. Tippet, representative; W. N. Kelly, treasurer; Charles Barrington, stage manager; H. W. Davies, musical director; Frederick E. Beane, Hal W. Brown, Chaucery L. Southern, Joe King, Charles Barrington, W. L. Thompson, Alda Woolcott, Gertrude Swiggert, Anna Doherty, Lillian Doherty, May Wentworth. Tour began at Penn Yan, N. Y., Sept. 1.

THE REAL WIDOW BROWN (Eastern).—A. Q. Scammon, proprietor; Jerome Cammeyer, manager; J. K. Roberts, representative; Theodore Lytle, treasurer; Harry S. Stanley, stage manager; William C. Henderson, musical director; Jerome Cammeyer, Victor Moore, William Clifton, Harry S. Stanley, Frank E. Gillette, Charles Chapman, Florence Courtney, Lillian Chambers, Lizzie Booth, Florence Wilson, Grace Beebe, Luna Cooper. Tour began at Middletown, N. Y., on Aug. 10.

FERGUSON BROTHERS COMEDY CO.—Charles H. Ferguson and William P. Nelson, proprietors; William T. Nelson, business manager; H. H. Frazee, advance agent; Albert Ferguson, Edward Ferguson, Arthur L. McNally, Harry H. Earl, Rene Kitter, Camilla Crum. Tour began at Bremen, Ind., on Aug. 10.

KELLY'S KIDS.—T. W. Dinkins, proprietor; Carter Courtier, manager; Phil Paulcraft, business manager; J. Cohen, advertising agent; Fred Rouns, musical director; Marty O'Sell, Harry Crandall, Alf Pearce, William Udel, John Farley, Edward Powers, Sammy Brown, Charles Fuller, Edward Lawson, Laura Bennett, Kitty Wolf, Jean Cunningham, Janet Doré, May Norman, Ruth Turner, May Nelson, May Woods, Belle Sterling, Jennie Farley, Mildred Devere, Ferrol Demonds, Ruth Rosalina, Jennie Smith.

MALONEY'S WEDDING.—Matt. Shelly, manager; Charles Pierson, business manager; H. M. Thurston, advance agent; Roy Hollingshead, musical director; E. A. Hill, carpenter; James L. McCabe, Harry J. Greenway, J. C. Davis, Rose Bradbury, Frankie Van, Ethel Hollingshead, Carrie Crisman.

MFADDEEN'S FLATS.—Gus Hill, proprietor; Charles Keener, manager; Walter Moore, business manager; Charles E. White, advance agent; Charles A. Morgan, stage manager; E. Melville Brown, musical director; Cyrus Riddell, property man; Adolph Knoll, carpenter; Four Emperors of Music, Lizzie Conway, Thomas and Quinn, Bobby Ralston, Charley Saunders, Nettie DeCoursey, Harry Watson, W. A. Robinson, Charles A. Morgan, Harry Whiting, Ed Howard, Al Edwards, Frank Russell, George Flinn, Lillian Collins, Ada Vreeland, Bebe Brown, Vinnie Danvers, Gertrude Morton, Julia Cook. Tour began at Norwich, Conn., on Sept. 23.

MCARTHY'S MISAPPS.—Fitz and Webster, proprietors; E. B. Fitz, manager; Walter Gavine, business manager; L. P. Wilcox, advance agent; Dick Ferguson, stage manager; Frank Iabell, musical director; Fred Seymour, property man; Barney Ferguson, Harry A. Williams, Harry Moore, Dick Ferguson, Charlie Hegg, Walter Gavine, Fred Seymour, Frank Morgan, Virginia Knight Logan, Maudie Waucho, Louise Albion, Miss Kennedy, Georgia Gibson, Little Nellie, Nellie Floreide, Greta LeRoy, Miss Brandon, Miss Clare, Frank Schafer. Tour began at Elgin, Ill., on Sept. 12.

MISTAKES WILL HAPPEN.—Jacob Litt, proprietor and manager; M. F. Manton, agent; L. R. Willard, treasurer; Charles Dickson, A. H. Stuart, Joseph W. Standish, Ben Deane, L. R. Willard, Lansing Rowan, Elsie Edmond, Adah Eckert, Lottie Hyde.

MONEY TO BURN.—Baker and Bunnell, proprietors and managers; Robert I. Mercer, agent; M. M. La Pelt, Arthur Edwards, the Moore Brothers, Otto Johnson, Henry Springer, C. Keefe, Will H. Myers, John Linton, Edna Delle, Viola D. Kibbie, Jeannette Osborn, Edna Delle.

MR. BLUFF OF NEW YORK.—Fass and Edwards, managers; Sam Carlton, advance representative; Harry Hill, musical director; John J. Hall, Edwin Lear, Sam Archer, Carl Michael, Charles F. Edwards, Edith Hart, Marie Lear, Carrie Garlow, Mayble Carew, Edith Edwards, Merkle Sisters, and the Manhattan Three. Tour began at Roanoke, Va., on Sept. 16.

PECK'S BAD BOY.—A. M. Heath, proprietor; George W. Heath, manager; Clarence C. Heath, business manager; H. P. Rounda, advance agent; J. C. Welch, musical director; Dot Carroll, Sadie Hart, Minnie Lee, Stella Lee, Edythe Wells, Lillie May White, Leona Cardona, Jake W. Clifford, W. S. Perry, Michael Finn, A. C. Taylor, W. J. McDermott. Tour began at Portland, Me., on Sept. 2.

SIDE TRACKED.—A. Q. Scammon, proprietor; L. C. Keomans, manager; C. T. Collins, business manager; R. E. Van der Stange, John H. Muller, musical director; P. J. Bollinger, master of transportation; E. H. O'Connor, Lou Stevens, Frank Pool, Franklin T. Smith, R. Edgar Vance, Matt Schaefer, W. J. Conlan, George Arcott, P. J. Bollinger, Gertrude Barnes, Cecile Lorraine, Marguerite Mayfield, Jessie Schaefer, Pussie Lester. Tour began at Haverstraw, N. Y., on July 31.

SKIPPED BY THE LIGHT OF THE MOON.—William Warrington, manager; Emil H. Gerstle, advance representative; Felix H. McClelland, treasurer; Fred Perkins, musical director; Edward Tarr, stage manager; Budd Ross, John Gorman, Joseph Conyers, Edward Tarr, Harry Thornton, Bert Snow, James Kearney, Belle Gold, Ethel Earle, Dorothy Thornton, Lillian Bowen.

THE CORNER GROCERY.—James Wall, proprietor and manager; P. L. Wheeler, business manager; William R. Healy, stage manager; Fred T. Harm, musical director; Joseph W. Holland, master of transportation; James A. Nesbitt, Billy Bowers, D. H. Landau, Dick Cummings, Edgar Richards, Daisy Chaplin, Kate C. Medinger, Anna Dodworth, Florence Benson, Pearl Flood. Tour began at Peckskill, N. Y., on Aug. 17.

THE GIRL FROM CHILL.—Fitz and Webster, proprietors; E. B. Fitz, manager; R. A. Osborn, business manager; Gus Thompson, advance agent; John C. Robisch, stage manager; Charles Wolf, musical director; Guy Wilson, property man; Lysander Houk, John C. Robisch, J. S. Sherman, Ed E. Meredith, R. A. Osborn, Guy Wilson, Charles Wolf, Mayme Childress, Cornelia Stafford, Mrs. Senter Payton, Kathryn Bradbury, H. L. Smith, Robert Fisher, Mineta Link, Minnie Shidlon. Tour began at Valparaiso, Ind., on Aug. 17.

THE GOOD MR. BEST.—Newell and Curran, managers; John Curran, business manager; L. S. Potts, advance agent; Clarence Ibbotson, stage manager; Al. La Rue, musical director; James Burns, property man; Sager Midgley, Clarence Ibbotson, J. C. Kline, Al. Newman, John S. Parker, Theodore Maynard, Gertie Carlisle, Elly Coglian, Mary Bruce, Hyson Sisters, Laura Russell, Trilzie Ralston, James Burns, John J. Sully. Tour began at Lowell, Mass., on Sept. 21.

THE HUSTLER.—Thomas H. Davis, proprietor; Thomas H. Henry, manager; W. N. Salisbury, business manager; B. F. Miller, advance agent; Barney Reilly, treasurer; Charles W. Young, stage manager; Lew Grant, musical director; Joe Mack, property man; Charles W. Young, Len Ross, Thomas J. Keating, Fred Wenzel, W. J. Holmes, Earl and Wilson, Elsie Sondier, Edna Dayton, Sadie Douglas, Minnie Stephens, Blanche Saulsbury, Touraine Sisters, John H. Keenan, Dan Nugent.

THE REAL THING.—Frank M. Engle, proprietor and manager; Nat B. Cantor, stage manager; Max Bahnsch, musical director; Al. Hall, property man; Elsie I. Currier, Lotta Niblack, Mave Florence, Rita Herlan, Amy Johnston, Nat B. Cantor, J. F. Rodey, Arthur H. Conrad, Arthur H. Hargrave, Al. Hall.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - OCTOBER 14, 1899.

Largest Dramatic Circulation in the World.

A TROLLEY line is being constructed to connect the scene of the decennial production of the Passion Play at Oberammergau with a railway some fourteen miles distant, thus making unnecessary the former mountain ride to this picturesque locality. It is said also that the modern device of facilitation known as an "information bureau" will be established for the purpose of assigning tourists to suitable lodgings and otherwise simplifying their sojourn at the next performances of the play. Still another innovation is a large iron theatre which is nearing completion. It will accommodate 4,000 spectators, and the auditorium will be inclosed, although the stage, as formerly, will be in the open air. The simple Bavarian peasants are said to look askance at these innovations, fearing that they will detract from the devotional attitude which all visitors who visit Oberammergau to witness the presentation of the sacred drama are supposed to assume. And as the isolation and almost primitive simplicity of this locality and its actors were supposed to greatly contribute to the general effect of the Passion Play, there is little doubt that the introduction of such tokens of modernity as those mentioned—which tokens must inevitably be followed by others—will in the end rob this wonderful dramatic spectacle of much of its original force and character.

WHILE the popular title, "The Little Church Around the Corner," contained nothing to suggest that the late Dr. Houghton's Church of the Transfiguration was the actors' church of New York, such indeed it was, and in a measure still is, as is well known. In London, St. Leonard's Church, Shoreditch, is popularly known directly as "The Actors' Church." It has for ages been so known, not because actors have frequented it, but because it was the burial place of many of the players of SHAKESPEARE'S time. Even the remains of the famous RICHARD BURRAGE are there interred. This church has been undergoing a thorough renovation, and this fact recalls its ancient professional significance. Now that the Actors' Church Alliance of America is gaining strength and enlisting the good offices of the clergy throughout this country, the dramatic profession will no longer be as confined as it has been in search of religious ministrations. "The Little Church Around the Corner" always will have a warm place in the hearts of the profession because of its generous and Christian attitude toward the players in the past, but now in this city there are several churches that extend the hand of fellowship, and, thanks to the Alliance, in every city of importance there will be found clergymen anxious to show good will toward the people of the theatre.

THE anti-French sentiment that the Dreyfus case has aroused in other European countries is shown by the experience of a French dramatic company that is touring Germany and Austria. In a number of towns, it is stated, this company has been

unable to appear, the local managers refusing to allow it to use their theatres, while in places where managers have permitted performances the public would not attend. The members of the company stoutly averred their sympathy for DREYFUS, but without avail. That they were French apparently was held to be a sufficient reason for enforcing a rigid boycott against them.

THE TICKET SPECULATORS.

THE hearing last Friday before the Council Committee on Law of the Municipal Assembly on a proposed ordinance requiring theatre ticket speculators to stand at least one hundred feet from the entrance to a place of amusement while plying their trade turned out to be in the nature of a farce. There is every indication that the proposed ordinance will fail, whereas it ought to become a law. Theatre-ticket speculation, which is both a public nuisance and a public injustice, as well as a reflection upon the honesty of theatre management that permits it, should be stopped.

A careful reading of the proceedings in this matter last Friday might almost lead to the belief that the real purpose of the hearing was to fortify and safeguard the "business" of theatre-ticket speculation. One of the city Councilmen attacked the measure on the theory that its adoption would "deprive a considerable number of men of a chance to earn a living"—a plea which might be made on behalf of persons in even more questionable vocations that find existence easy under present conditions in New York. The special pleader for the speculators questioned the legitimacy of the alleged appearance of a lawyer for certain theatre managers on the ground that some of those managers were themselves in league with the speculators, and this, of course, cast suspicion upon the good faith of that appearance. There does not seem to have been any general notification of theatre managers that the hearing would take place, and there was a clear intimation on the part of the committee before which it was held that theatre-ticket speculation as it is now conducted would not be further interfered with by "law." Thus the whole affair had a cut-and-dried appearance.

As the law that relates to theatre-ticket speculators now stands, it is within the power of any manager in New York to stop such speculation on the business of his theatre. The late AUGUSTIN DALY stopped this business about his theatre, and the exercise of ordinary care and the invocation of existing laws by a manager will effect the same result, as is proved in the case of at least one theatre in New York that has suppressed the speculators and whose business this season would make a league with that gentry as excusable in the public eye as it ever has been. Theatre-ticket speculation is an illegitimate business, from every viewpoint of honest business, even though the city may have sought to legitimize it by licensing those that follow it. And wherever it is practiced it may safely be assumed to have the sanction of the particular theatre manager whose premises may be the scene of it, as it is notoriously the practice of the speculators to arrange with the managers who tolerate it for a division of the profits squeezed out of the public by its means. Managers who permit this species of fraud upon their patrons are bound sooner or later to regret it, as they must inevitably be compared with the managers who have an equally good excuse to permit it, yet who are honest enough to protect their patrons from its outrageous exactions.

THE "Circolo Artistico Eleanora Duse," an Italian amateur dramatic club having its headquarters in the neighborhood of St. Mark's Place, has decided to produce during the coming Winter the works of SARDOU, FERRARI, SUDERMANN, IBSEN, AUGIER, DUMAS, BISSON, OHNET, MARENGO, CARRERA and a number of lesser dramatists, under the direction of an experienced professional stage-manager. The casts, though composed chiefly of amateurs, will include a number of players who were, before their migration to this country, connected with professional dramatic companies in Italy. The point worth noting in this announcement is that the plays selected are all of a high class, though the audiences before which they are to be produced will represent an humble workaday world. The contrast between the dramatic taste of these aliens and that of the average American might be amusing were it not painfully suggestive. Certainly it is not pleasing to consider that while the average native business man sits in a theatre applauding an "undressing act," the Italian barber who shaved him, or perhaps the boy who polished his boots, is enjoying with equal intensity the performance of a play by DUMAS or some other author of dignified note.

PERSONAL.



ELLSLER.—John A. Ellsler, now with the James-Kidder Hanford company, celebrated his seventy-seventh birthday on Sept. 26.

MANSFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) joined her husband last week in Boston, her departure from this city having been delayed by the illness of their little son, whose health is now happily recovered.

ABBOTT.—Marion Abbott has been engaged by James A. Herne to originate a prominent character in his new play, Sag Harbor.

CLAPP.—H. A. Clapp, dean of the Boston dramatic critics, has resigned from the staff of the Boston Advertiser, of which paper his reviews had been a feature for years.

MITCHELL.—Julian Mitchell, stage-manager for Alice Nielsen, received from Miss Nielsen's company, at Montreal last Wednesday, a silver loving cup in token of esteem.

MILLARD.—Laura Millard has decided to remain indefinitely in London. She had intended to devote this Winter to study in Paris; but her plans have been altered by an offer to appear with De Wolf Hopper when he produces Wang in London.

DREW.—John Drew has been under doctor's care since Thursday last. Mr. Drew had a severe cold and, fever setting in, the physician ordered perfect quiet. Mr. Drew insisted upon playing, however, and left his bed on Friday and Saturday rather than disappoint the audiences.

VALDA.—Madame Guilina Valda gave a reception at her new home in this city last evening, in celebration of her birthday.

SULLIVAN.—Sir Arthur Sullivan is about to publish a volume of his "Reminiscences."

SMITH.—H. Reeves Smith arrived in this city last Tuesday to join the Empire Theatre Stock company.

KENDAL.—The professional careers of Mr. and Mrs. Kendal are told in T. Edgar Pemberton's "The Kendals," shortly to be published in England.

ENGLANDER.—Ludwig Englander having inherited \$320,000 by the death of a relative in Austria, will sail to-day (Tuesday) to make his home in that country. In order to acquire the estate he has sworn allegiance to the Austrian Empire.

KENDAL.—W. H. Kendal came over from Philadelphia to see last Tuesday's yacht race, being a guest of Sir Thomas Lipton.

STANGE.—Stanislaus Stange's dramatization of the novel, "Quo Vadis," has been accepted by Fred C. Whitney for production in this city during the holidays.

SCOTT.—Mr. and Mrs. Clement Scott were announced to sail for New York, via the West Indies, on Saturday, Sept. 30, having postponed their voyage a week.

IRVING.—A new theatre at Seacombe, in Cheshire, England, has been named after Sir Henry Irving, who will open it before coming to this country.

HALL.—Jessie Mae Hall ran a locomotive over the famous Georgetown loop, near Georgetown, Colo., last week. Miss Hall is receiving much praise for her performance of Suzanne in Brown's in Town.

VERDI.—Giuseppe Verdi will celebrate to-day (Tuesday) the eighty-sixth anniversary of his birth. It is proposed that King Humbert shall confer upon him the highest decoration of Italy, the collar of the Annunziata, an order founded in 1302.

POWERS.—Francis Powers has written a new play, Mother Earth, soon to be produced in San Francisco, the scene of his extraordinary success with The First Born. The new play is a study of life in the Mexican provinces.

DE RESZKE.—Edouard De Reszke arrived from Europe on Sunday to appear with the Maurice Grau Opera company. Jean De Reszke, it is said, will remain abroad this season.

IRVING.—Sir Henry Irving, Ellen Terry and the London Lyceum company will sail from Liverpool for this city on Saturday.

JACK.—John Jack will play the principal role in the new comedy, My Son Ben.

RALEIGH.—Cecil Raleigh, author of the latest Drury Lane melodrama, Hearts Are Trumps, is charged with plagiarism by two authors. His heroine has an enemy who discovers her portrait in an artist's studio and employs another artist to attach it to a painting of a nude body, which is exhibited to her

shame. C. H. Abbott declares that this incident is in his story, "Clitell's Shoulders," published in 1894, and Joseph Dilley says he incorporated it in a play called Sir Gabriel's Little Jest.

LE BABOY.—C. G. A. Le Barbey, a popular member of the Theatre Francaise, is to leave that establishment.

KRUPP.—Arthur Krupp, the famous maker of great guns, has opened at Berdorf, near Vienna, a theatre erected by him for the pleasure of the workmen of his establishment.

WYNDHAM.—Charles Wyndham's new London theatre, which will bear his name, will be opened on a date yet to be fixed with David Garrick.

HAMILTON.—Theodore Hamilton was out of the cast of In Paradise, at the Bijou, at several performances, when Harry Bagge read his role with pronounced success. Later, Hudson Linton was secured for the part.

TASSIN.—Algernon Tassin, who is remembered as a member of Julia Marlow's company in this country, has dramatized Blackmore's "Lorna Doone," under the name of Rose Brilliants, and Arthur Boucher will originate the part of John Ridd if the author of the novel does not prohibit the performance, as he threatens to do.

NOTES OF NEW THEATRES.

The new City Hall and Opera House at Calumet, Mich., is nearing completion. The building was designed by Charles K. Shand and is a large and handsome structure. The style of architecture is that of the Italian Renaissance. The theatre will have a seating capacity of 1,200 and a stage 64 x 26 feet. The proscenium arch will be 32 x 26 feet, and the height from stage to fly galleries 30 feet and from fly galleries to gridiron 20 feet. There will be ten dressing rooms. The house will be heated by steam and lighted by electricity, and all its appointments will be of the most modern type.

A new theatre at North Adams, Mass., is now an assured fact. It will be connected with the new Richmond Hotel, work upon which has been started, and will be, it is said, one of the largest and best appointed theatres in the State. The seating capacity will be 1,400 and the stage will be large enough to accommodate any production. The house will be ready for opening, it is expected, next season.

G. W. Sipe, well known as the proprietor of an animal show, is to build a theatre costing \$30,000 at Kokomo, Ind.

Butler Brothers, proprietors of the Standard Theatre, St. Louis, have purchased ground at the corner of Twelfth and Central Streets, Kansas City, and will erect thereon a large theatre to be devoted to burlesque.

At Reynoldsville, Pa., ground will be broken shortly for a new brick theatre.

J. Edwin Hillpot, of Bound Brook, N. J., has secured option on property in New Brunswick, N. J., where he proposes to build a new theatre with seating capacity of 1,500. He represents New York capital.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 8 to Sept. 13, 1899.

AUNT KATE, SPINSTER. By E. S. Stillwell.
THE AUTOMATON. By Kenneth Lee.
BEZELBERG. By Barthelmy Grézie; translated by Carol Reginald.
BY ORDER OF THE CLAR; OR, THE COSSACKS. By Anais Redin Mollere.
FORTY WINKS. By Henry Francis.
HORATIUS. By Virna Woods.
THE JEW AROUND THE CORNER. By Lester Franklin.
A MAN'S WOMAN. By Mrs. Anne Crawford Flexner.
FOT POURRI. By James T. Tanner, W. H. Rague, and Napoleon Lambelet.
SABASTIA BOOM-DE-AT. By Ina Hammer.
UNCLE SAM. By James McGrew, Jr.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

T. C., Memphis, Tenn.: Lillian Russell has never appeared, we believe, in the role mentioned.

A. W. C., New London, Wis.: We have no record of the performance mentioned.

MUSIC LOVER.—The season at the Metropolitan Opera House, New York, will begin on Dec. 18.

J. R., New York: The Sign of the Cross is not now booked to play in New York this season, but will be seen in Jersey City in December.

C. W., Detroit: An advertisement in THE MIRROR would put you in communication with the persons you wish to reach.

G., Austin, Tex.: Write to the Librarian of Congress, Washington, D. C., for a copy of the copyright laws.

J. Alexander, Roslindale, Mass.: The point you raise seems to be a novel one. Perhaps if you were to address an inquiry to the Librarian of Congress, Washington, he could settle it.

RICHARD III., Mobile, Ala.: 1. At the Stanhope-Wheatcroft Dramatic School in New York two free scholarships are given annually. Examinations for these scholarships for this year have just closed. 2. We know of no play of the title mentioned.

PROFESSIONAL: 1. It is said that the first theatrical benefit ever granted was taken by Mrs. Barry in 1667. 2. Scenery was introduced into English theatres in 1605 by Inigo Jones. 3. Plays were suppressed by the Puritans in England in 1633. 4. Stalls were first introduced in English theatres by Alfred Russ in 1633. 5. The farewell benefit of Macready took place at Drury Lane, London, Feb. 28, 1851. 6. Barnum's Museum and Theatre, New York, burned down on March 3, 1868.

MUSIC: "Is not 'God Save the Queen' a very old composition?" Yes. The words of this anthem were written by Benjamin Johnson, poet and dramatist, who was born at Westminster on June 11, 1554, made poet-laureate in 1619 and died Aug. 16, 1637. The music was composed by Dr. John Bull, organist to Queen Elizabeth and composed at the request of the Master and Wardens of the Merchant Tailors' Company, and was first sung in their hall in Threadneedle Street by the gentlemen of the Chapel Royal, Dr. Bull presiding at the organ.

A. M. W., Columbus, O.: Moving picture machines are becoming a drug on the market and the interest of the public in them seems to be on the wane. The only pictures which arouse interest in New York are those which are shown in the evening of the day on which they are taken. Of course the smaller towns have not been surfeited with the pictures as yet and you might make a profit by organizing a small vaudeville company and playing them at very cheap prices. If you write to vaudeville and burlesque managers you may be able to get an engagement. The salary and conditions of contracts vary so much that it would be impossible to give you any definite information on those points.

THE USHER.



Says the *Sun*: "The durable prosperity of wholesome plays, in contrast with the ephemeral value of unwholesome ones, proves that most of our people who go to theatres are all right."

An occasional truth may creep into even the dramatic columns of the *Sun*, and here we have one of the rare examples of this fact.

The one essential lacked by indecent or immoral plays is vitality, without which no enduring success can be achieved. The highly spiced sauce may give a momentary delight to the jaded palate, but it does not serve the purpose of a steady diet. Offensive plays that stimulate a brief curiosity among New Yorkers of Tenderloinish taste and strangers from the country larkishly bent, soon die of inanition. In other cities they are almost certain to be avoided.

The devil in the pulpit would not be a more extraordinary spectacle than we are treated to whenever the dramatic column of the *Sun* moralizes—as it does, from time to time.

But the *Sun* shows a tendency to discriminate significantly in its strictures upon objectionable entertainments. What it calls an adaptation of "an indecent French farce" it scores with well simulated indignation—when it is produced at the Manhattan or any of the theatres lying outside the charmed circle of its clique of managerial friends. But when "an indecent French farce" in English dress is given at the Criterion Theatre, for instance—well, that's another story. Extenuating circumstances, softening phrases, ingenious excuses are readily found in its behalf.

Wherefrom the *Sun's* observations on the relative prosperity of wholesome and unwholesome plays, while undoubtedly correct, gain no weight from their source.

There was a marked discrepancy between the joyous note of triumph that ran through the dispatches describing the Boston premiere of *More Than Queen* and the criticisms of that production published in the Boston papers.

Probably this difference indicates that "the passionate press agent," as the *Transcript* picturesquely terms him, got in his fine work when the telegraphic accounts were flashed over the wires.

As a rule, the accounts of productions elsewhere that reach the metropolitan dailies next day are untrustworthy, whether they come from Boston, Chicago, or London. Correspondents often are required to file their dispatches at an hour too early to admit of witnessing the play, and so they must depend for advance information upon the press agent, whose opinions are sometimes slightly biased.

The *Times* finds fault with the condition which causes a good actor, who achieves praiseworthy results but fails to set the river on fire, to be considered a failure, and attributes the injustice to the commercialism which dominates our theatre at the present time.

"In a purely commercial theatre no sort of success is considered but commercial success, and current comment on the doings of the commercial theatre is generally made from its own point of view," says the *Times*.

This is a state of affairs which *THE MIRROR* has opposed for some time past and will continue to oppose until our stage recovers its equilibrium.

The manager who is moved solely by sordid motives necessarily helps toward dramatic deterioration rather than progress. The commercial element has had the controlling hand in American theatricals so long that the artistic side of the theatre has descended from mere toleration to virtual exile.

Anybody who talks art to these money-changers in the temple is not only certain to fail to make himself understood by them, but to subject himself to ridicule.

The reason why "current comment" on the stage has become infected with the same commercial spirit that animates the managerial traders is because certain newspapers and newspaper writers directly and indirectly profit by the system that prevails.

We do not find the *Times* enlisted in an effort to correct either of two evils which exist in this city—the evil of ignorant and vulgar speculation in the theatre, and the evil of subsidized servitude on the part of a portion of the press. The newspaper that lacks the courage to fight for a cause which it knows to be just and right is scarcely less culpable than the newspaper that delivers itself over into abject slavery to mercenary masters.

Some of the newspapers of this city, in their shameless exposure of what is recognized

by intelligent and decent people to be the curse of dramatic art in this country, have become a byword. The gross dishonesties they practice upon their readers are perceived and rightly estimated by representative journals in other cities, far and near.

Perhaps one of the most effective weapons against the evil of rampant commercialism in the theatre would be exposure by the reputable newspapers of this city of the nature, scope and workings of the ring that flourishes here. A day may come, and that not far distant, when New York newspapers of character will find it necessary to take steps to separate themselves in the public mind from the corrupt and venal sheets whose remarkable performances they now ignore.

FRED NIBLO.

The smiling countenance of Fred Niblo, the American humorist, looks out from the front page of this week's *MIRROR*. The photographer caught him in a happy moment, and the picture shows him in a characteristic attitude, such as he frequently assumes when he is engaged in driving home the point of a joke.

Mr. Niblo is a product of the new era in vaudeville. He has been so successful in supplying refined humor to the patrons of the houses devoted to that form of entertainment that he has not missed a week in fourteen months, except those necessarily lost in making long jumps. This is a record of which any performer might well be proud. It shows not only Mr. Niblo's popularity with managers and public, but stamps him as a reliable business man who never fails to keep his engagements.

Mr. Niblo was born in Nebraska on Jan. 6, 1874. He showed marked talent for the stage at an early age, which developed as the years went by. Even after a complete college course, his fancy for a career before the footlights was as strong as it was in his early boyhood, and he determined to adopt the stage as a profession. He began by entertaining at clubs and social functions, and continued in that line until June 27, 1898, when he made his vaudeville debut at Keith's Boston theatre. He was successful from the start, and since that time his services have been in constant demand. While he is naturally gratified at his present success, he is very ambitious and hopes some day to attain a high position on the legitimate stage. He is reaching for the top, and will get there, if hard work, patience, backbone, and a due proportion of nerve count for anything.

Mr. Niblo has a great many friends, whom he has gained by his sincerity and fair, square methods. He has an engaging personality which stands him in good stead before and behind the footlights. His way of entertaining an audience is refreshingly original, and he has received the commendation of the critics in every city of note, from aesthetic Boston to emphatic San Francisco.

VISITORS FROM THE FORREST HOME.

Frederick Chippendale, Charles J. Fyffe, and Mrs. Kate Ludlow Littell, of the Edwin Forrest Home, spent the Dewey days in New York and remained all of last week visiting friends. Mr. Chippendale witnessed the opening performance of *We 'Uns of Tennessee*, in which his daughter and granddaughter, Mrs. and Miss Warner, appeared. Mr. Fyffe and Mrs. Littell attended a number of social functions, and the former was a guest on Thursday on board the Olympia.

OBITUARY.

Joseph Payton died at his home in Centerville, Ia., on Sept. 30, aged sixty-three years. Mr. Payton leaves a widow, four sons—James, Senter, Henry, and Corse—and a stepdaughter, Mollie G. Spooner. The large circle of professional friends that sent floral tributes was an evidence of the esteem and love they had for "Uncle Joe," as he was familiarly known. Joseph Payton was born on Sept. 12, 1836, in Shelby County, Mo., and removed to Iowa in 1844. He had held several offices in Centerville politics. In 1862 he enlisted in Company D, Sixth Iowa Regiment, serving throughout the war until July, 1865, and participating in all of Sherman's campaigns. In 1859 he married Mrs. Elizabeth Manson.

George M. Feich, door-keeper and head usher at the Boston Museum in the days when William Warren headed the stock company, died last week in Boston of heart disease. He was born in Sandwich, N. H., eighty years ago and went to Boston in 1839. He was a member of the police force from 1854 to 1866, and served as constable and trustee officer for twenty-seven years, being retired in 1893. It was while in this capacity that his services were free, so that he was able to be at the Museum. The funeral was held in Lorimer Hall, Tremont Temple. A widow and two sons survive.

Marguerite Cushman Brown died at the New York Hospital, Sunday, Oct. 8, of pneumonia. On Sept. 20, while crossing the street, she was knocked down and seriously injured by a runaway horse, one of her lungs being punctured by a broken rib. She had been suffering with a severe cold, which rapidly developed into pneumonia. Her first engagement was with the Lewis Morrison Stock company in Chicago, afterward with Jane Coombs, Helen Blyth, the Minneapolis stock, Charlotte Thompson, her last engagement being with A. Bunch of Keys.

Mrs. Henry Child, whose death by drowning in the wreck of the steamship *Scotman* in the Straits of Belle Isle, on Sept. 22, was reported in last week's *MIRROR*, had long been prominent in England in drama and in comic opera. Her successes in Horace Linger's company and in La Cigale and The Mountebanks had been complete. For several seasons she had appeared in The Sign of the Cross, her husband being stage-manager of that company.

Robert W. Coote, brother of Bert Coote and the late Charles Coote, died of Bright's disease, in this city, on Oct. 2, aged forty-three years. Born in England, he came to this country in 1874 and had appeared in a number of important dramatic productions with considerable success. One of his most notable performances in this city was as Jack Scumble in *Warranted*, with Nat C. Goodwin, on Feb. 25, 1884. A widow survives.

Elizabeth Stewart, a vaudeville performer, died at the Passavant Hospital, in Jacksonville, Ill., on Sept. 28, from typhoid fever. She went to Jacksonville to play at the street fair and was taken ill the first day of her engagement. She was a gentle and refined girl, and her death among strangers seems especially sad. The remains were taken to Chicago, where her widowed mother resides.

Francis Xavier Zeitner, an old-time pantomimist, died in this city, Oct. 4, aged fifty-one years. He was well known to American players in his line, and was a member of the Elks, by which society he was buried on Oct. 7.

George A. Wilcox died at New Richmond, Wis., Oct. 1. He was formerly well known in the West and had played with Thomas W. Keene. Stoddard Walsh, youngest son of J. D. and Annie L. Walsh, died in this city on Oct. 7.

HALL'S METROPOLITAN REMINISCENCES.

(Special Correspondence.)

CHICAGO, Oct. 5.—When a New York cabman held me up for a grand-opera-all-star fare in front of the Grand Central Depot last Sunday night, I took my seat in a Chicago sleeper with the idea that I was coming back to the "rest cure," where I could walk the streets without having a collar torn off in the rush line, but when I arrived here I bumped into the Fall Festival crowd in our "Court of Honor" on State Street, and for another week at least I must be a half back. It is great for the managers, though, and every house is turning people away.

That New York of yours is really a great town. It is America. I have spent seven full days there this year, and believe it to be the real cause of insomnia. Every New Yorker is a Pinkerton. He never sleeps. Between George Dewey, The Lambs, the Players, the naval parade, Weber and Fields, and the land parade I scarcely "batted an eye." The Arabian Nights were not in it. That is the verdict of the entire Chicago Dewey Committee, of which I was a humble member.

We had, as a body guard, four of our Chicago city detectives—the flower of the force. On the day of the naval parade we had the *City of Lawrence* chartered, and the four sleuths went to pier 24 in the wrong river to look for it. Fortunately, they got across town in time to catch us, and two of them started out to find the billiard room on the boat. Imagine a billiard table on a boat! When we saw Dewey at the Waldorf last Sunday these detectives expected to see him in full uniform. He wore a frock coat and dark trousers, and one of the sleuths said to me: "Gee, he's in plain clothes." Then on the boat one of the Chicago aldermen spent half an hour looking for a telephone. But we had a good time.

I dodged the fireworks display, and went over to the Fifth Avenue Theatre to see Mrs. Fiske in *Becky Sharp*. For three hours I forgot that Dewey was in town. I forgot the Roman candles and the rockets and I lived again in the pages of a well-thumbed Thackeray. Could William Makepeace see that performance he would say: "I builded better than I knew, 'Riff.' And Barrymore! Well, I never should have believed it had I not seen it. A veritable strapping, bright of eye and full of spirit. Barrymore, Ponce de Leon and company is alone worth the price of admission. I have been attending the theatres very often for twenty-five years, and no performance ever made me forget my surroundings so completely. The man who misses it misses a treat, and I would say so even though I worked on a New York daily and it meant my discharge.

One evening I visited Weber and Fields' with Charlie Ross, and there I sat in a big dressing room and saw Ross, Pete Dailey, Dave Warfield, and John Kelly "make up." Kelly as the Irish Gipsy was ready for the stage when Ross went up, and began an eloquent plea for his client, charged with wife beating. Kelly wept copiously. Warfield kept order as bailiff, and when I, as the court, fined the prisoner \$25 and costs, Officer Peter Dailey took him out. It was impromptu, but it would have "gone" on the stage upstairs.

And the Lambs! What a care-forgetting organization. They were all there, too. Imagine Gus Thomas, Digby Bell, Maurice Barrymore, and Harry Dixey at one table, with "Tod" Sloan warbling his latest, "She Knew a Lobster When She Saw One," and the place peopled by Ed Stevens, Robson, Crane, Lou Baker, Will McConnell, Dave Marion, Bob Hilliard, Dan Daly, Martinetti, Sam Edwards, dear old Lincoln, Ernest Hastings, Harry Hamlin, Ed Unitt, "Jap" Wheelock, Joe Holland, Jack Saville, Harry Woodruff, Walter Hale, Billy Ingersoll, Perugini, and a hundred others whose names I do not recall just now. Dewey be blown when a man is privileged to sit in that magic circle.

And Charlie Rector, the king of entertainers and entertainer of the rest of the deck, the friend of Paty du Clam and the shell fish contingent. A Chicago man who has made a hit in New York.

Mr. Crane showed me a telegram he received from friends in a swell Detroit club, of which he is an honorary member. It read: "Hear you are playing Peter Stuyvesant with a wooden leg. Can you make it rubber? Easier to pull."

Only the fountain pen in possession of Rudyard Kipling could faithfully describe that New York trip and its sights and scenes. Had Dewey been with me he could have had more fun than he did with Croker and Van Wyck, and when he comes here I'll tell him so.

"BIFT" HALL.

THE ACTORS' CHURCH ALLIANCE.

The first regular monthly service of the Actors' Church Alliance will be held next Sunday evening Oct. 15, at St. Chrysostom's Chapel, corner of Thirty-ninth Street and Seventh Avenue, at 8 P.M. The Rev. Dr. George M. Christian, rector of the Church of St. Mary the Virgin, will preach. Members of the Alliance and all professionals and friends of the theatre are cordially invited to attend.

THEY HAVE THE WAR FEVER.

Mortimer Kaphan announced last week that he meant to organize a company of actors to serve in the Transvaal war, and that he had enlisted already Henry Dixon, Albert Miller, Robert Vallee, Richard Ahrens, Ed Harvey, Will Robinson, and John Wagner.

QUARANTINED IN NEW ORLEANS.

Owing to the strict quarantine regulations at New Orleans no less than fourteen theatrical companies on their way into Texas were obliged to remain all last week in that city.

MUSICAL NOTES.

Elsa Ruegger, the Swiss girl violinist, arrived last week from Europe and will make her American debut soon with the Boston Symphony Orchestra.

Rudolph Aronson has contracted to produce in Germany a new grand opera, *Der Buddha*, by Max Vogrich.

Walter Damrosch, David Bispham, and Frau Gadski contemplate a tour this season, under management of H. M. Hirschberg, giving lectures and recitals of Wagnerian music.

The first Sunday night concert of the season at the Metropolitan Opera House occurred on Oct. 5, the bill introducing Suzanne Adams, Andreas Dippel, Signor Cammarano, and Nahon Franks. Emil Pagnor conducted.

Wanted—First-class attractions for Thanksgiving, Christmas and New Year's. One of the best one-night stands in Ohio. E. R. Endly, Memorial Opera House, Mansfield, O.,

PROFESSIONAL DOINGS.



"Eddie Foy Defying the Abductors" is the title given to the above picture by Charles H. Wright, formerly correspondent of *The Mirror* at Altoona, Pa. Mr. Wright's kodak caught Mr. Foy and the two little Foyes last Summer as they were journeying to Chicago. The picture was taken, very consistently, at Defiance, O.

Clara Weir, pianist in the Warren, O., Opera House orchestra, was married Sept. 27 to F. D. Hupp, leader of the orchestra at the Opera House at Streator, Ill.

Helen Desmond (Mrs. Walter Wilson) is seriously ill at St. Joseph's Hospital, Fort Wayne, Ind., where she will undergo a serious operation.

Fannie Donovan will star this season in Dewey's Reception, under management of W. B. Henry.

W. B. Moore has joined McFadden's Row of Flats company as business-manager. C. G. Allen is now in advance of this company.

Willis G. West, of the Williams Stock company, was presented with a diamond ring during the engagement at Lyons, N. Y., last week.

The violin playing of the Beasey Sisters in *The Village Postmaster* in Jersey City last week made a decided hit.

Edith Yerrington, after a year of rest and travel in this country and in England, lately returned to the stage to assume the character of Jack in *Jack and the Beanstalk*. Her graceful acting and exquisite singing in the role brought forth high praise from the Boston press during the recent engagement there.

Laura Crews has joined L. R. Stockwell's company to play *Dot* in *A Midnight Bell*.

Josephine Knapp and John McGhie, through their attorney, James Foster Milliken, obtained judgment on Oct. 6 against George C. Tyler and Jacob J. Rosenthal, in the Supreme Court of this city, for \$917.07, balance due for salary in the Digby Bell Opera company.

Josephine Mills is regaining her health at Las Vegas, N. M.

Eugenie Blair was forced to cancel her Texas dates on account of the quarantine against New Orleans. After concluding their New Orleans and New Iberia engagements the company left for Memphis and will fill in dates until Oct. 22, when they resume their original bookings at Omaha.

Jane Corcoran, who for the past three seasons has played the leading ingenue role and been featured in Tennessee's *Pardner*, and who was engaged last Spring by William A. Brady, has resigned from the *Stranger in A Strange Land*, owing to the unfitness of the character for her. Miss Corcoran's resignation will take effect Oct. 14.

Zelie de Lussan, Madame Scaichi, and Claude Bonnard arrived from Europe on Sunday.

Various claimants to ownership of the new opera house, Albuquerque, N. M., have become involved in violent opposition. At last report nearly every one in the case, not excepting the District Attorney, had been arrested.

The London cast of *The Rounders* will include Mabel Gilman, Lettie Lind, Louis Bradfield, Edward Tyler, and D. L. Don.

Mark E. Swan has completed a new farce to be presented in the Spring. Mr. Swan is in collaboration with Charles Barnard on a comedy.

John P. Carroll has resigned from Dorothy Lewis' company.

Mrs. Robert Wayne is very ill at the French Hospital, 320 West Thirty-fourth Street.

It is now definitely settled that the first performance of the *Passion* play at Oberammergau will be on May 29, and the last at the end of September, thus providing for twenty-eight representations in all. Herr Josef Meyer, who for the last three performances of the *Passion* play—viz., in 1870, 1889, and 1890, has taken the part of Christ, will not appear next year on account of advanced age and increased infirmities. This month the roles are to be allotted and rehearsals begin.

C. B. Archer, of the Wilson Theatre company, while arranging the stage on Oct. 2, at Mt. Gilead, Ohio, was struck on the head by a falling groove and key piece, and rendered unconscious. He recovered sufficiently to proceed with the performance, the audience demonstrating its appreciation of his pluck by loud applause.

P. Henry Crosby joined *A Soldier of the Empire* at Syracuse, N. Y., playing successfully the leading heavy.

Frank Daniels began his tour last evening at Scranton, Pa., in the first production of *The Amser*, the new comic opera composed for him by Victor Herbert and written by Frederic Ranken and Kirke La Shelle.

At a meeting of the Fenelon Society in Brooklyn on Oct. 3, United States District Attorney William Michael Byrne, of Wilmington, Del., read a very interesting essay, entitled "A Brief for Lady Macbeth."

CURRENT AMUSEMENTS.

Week Ending October 14.

New York.

METROPOLIS (Third Ave. and 142d St.), WHEN LONDON SLEEPS.

OLYMPIC (Third Ave. bet. 129th and 130th Sts.), FRED RYDER'S NIGHT OWLS.

HARLEM OPERA HOUSE (129th St. bet. Seventh Ave. and Broadway), BETWIXT SHE LOVED HIM SO.

HARLEM MUSIC HALL (129th St. bet. Seventh Ave. and Broadway), WILLIAMS AND WALKER'S COMPANY.

MINER'S (129th St. bet. Lexington Ave. and Broadway), VAUDEVILLE.

THE PALACE (38th St. bet. Lexington Ave. and Broadway), CONSCIOUS VAUDEVILLE—1:30 to 11:00 P. M.

CARNEGIE HALL (Seventh Ave. and 57th St.), CLOSED.

THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON, JR.—7 to 11:15 Times.

CRITERION (Broadway and 45th St.), THE GIRL FROM MAXIM'S—4 to 6 Times.

THE VICTORIA (Seventh Ave. and 43d St.), THE ROGERS BROTHERS IN WALL STREET—2 to 5 Times.

AMERICAN (Eighth Ave., 42d and 43d Sts.), ROMEO AND JULIET.

MICHAEL HILL (Lexington Ave. and 43d St.), HENRY V. DONNELLY'S STOCK IN TOO MUCH JOHNSON.

BROADWAY (Broadway and 41st St.), THE GHETTO—2 to 5 Times.

EMPIRE (Broadway and 40th St.), JOHN DREW IN THE TRENCH OF TRAP—3 to 5 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), CLOSED.

THE CASINO (Broadway and 39th St.), THE NOCTURN—9 to 10 Times.

KNICKERBOCKER (Broadway and 38th St.), FRANCIS WILSON IN CYRANO DE BERGERAC—2 to 5 Times.

HERALD SQUARE (Broadway and 35th St.), THE ONLY WAY—3 to 5 Times.

GARRICK (35th St. bet. Sixth Ave. and Otis Harlan as MY INNOCENT BOY—9 to 10 Times.

KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.

MANHATTAN (129-127 Broadway), A STRANGER IN A STRANGE LAND—11 to 12 Times.

THIRD AVENUE (Third Ave. and 51st St.), CARL A. HASWIN IN A LION'S HEART.

BIJOU (129 Broadway), IN PARADISE—4 to 6 Times.

WALLACK'S (Broadway and 36th St.), W. H. CRANE AS PETER STUYVESANT—3 to 4 Times.

DALY'S (Broadway and 35th St.), E. H. SOTHERN AND VIRGINIA HARRIS IN THE KING'S MISTAKE—2 to 5 Times—THE SONG OF THE SWORD ANNOUNCED FOR OCT. 12.

WEBER & FIELD'S (Broadway and 29th St.), THE WHIRLWIND AND THE GIRL FROM MARTIN'S—11 to 12 Times.

SAM T. JACK'S (Broadway and 29th St.), CLOSED.

FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE AS BECKY SHARP—9 to 10 Times.

THE GARDEN (Madison Ave. and 27th St.), JAMES K. HACKETT IN RUPERT OF HENTZAU—11 to 12 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), CLOSED.

MINER'S (312-314 Eighth Ave.), SAN DEVERE'S OWN COMPANY.

MADISON SQUARE (30th St. bet. Broadway and Why Smith Left Home—4 to 5 Times.

LYCEUM (Fourth Ave. bet. 2d and 3d Sts.), ANNIE RUSSELL AS MRS. HOBBS—3 to 4 Times.

EDEN MUSIC (294 St. bet. Sixth Ave. and Broadway), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.

PROCTOR'S (294 St. bet. Sixth and Seventh Aves.), CONSCIOUS VAUDEVILLE—12:00 to 11:00 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 3rd St.), JAMES-KIDDER-HANFORD COMPANY IN REPERTOIRE.

IRVING PLACE (Southwest cor. 13th St.), DRAMA AND COMEDY IN GERMAN.

FOURTEENTH ST. (14th St. bet. Sixth Ave. and A Young Wife—2 to 5 Times.

KEITH'S (East 14th St. bet. Broadway and CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.

ACADEMY (Irving Place and 14th St.), DENMAN THOMPSON IN THE OLD HOMESTEAD.

TONY PASTOR'S (Tennant Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.

DEWEY (126-128 East 14th St.), THE TANNY TIGERS.

STAR (Broadway and 13th St.), THROUGH THE BREAKERS.

GERMANIA (145 East 9th St.), THE HENRIKSEN COMPANY IN GERMAN REPERTOIRE.

LONDON (25-27 Bowery), THE MERRY MAIDENS.

PEOPLE'S (139-139 Bowery), THE HENRIKSEN DRAMA.

MINER'S (139-139 Bowery), THE UTOPIANS.

THALIA (48 4 Bowery), THE HENRIKSEN DRAMA.

WINDSOR (45-47 Bowery), THE HENRIKSEN DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 184 Montague St.), CLOSED.

PARK (385 Fulton St.), THE JAZZ OPERA TRUPP IN IL TROVATORE.

HYDE & BERNMAN'S (349-352 Adams St.), VAUDEVILLE.

NOVELTY (Driggs Ave. and South 13th St.), VAUDEVILLE.

GRAND OPERA HOUSE (Klim St. bet. Fulton St. and Adams St.), ANDREW MACK IN THE LAST OF THE ROMANS—5 plus 1 to 5 Times.

UNIQUE (194-196 Grand St.), LILLIAN WASHINGTON'S INDIAN MAIDENS.

THE AMPHON (43-44 Bedford Ave.), CLOSED.

STAR (261-263 Jay St., bet. Fulton St.), REILLY AND WOOD'S SHOW.

EMPIRE (101-107 South 6th St.), HARRY MORRIS' TWENTY-FIRST CENTURY MAIDS.

COLUMBIA (Washington, Thirtieth and Adams Sts.), R. D. McLEAN AND C. WITTE KILBY IN PARADISE.

GAVETY (Broadway and Middleton St.), HAYES AND LITTON IN A WINK GUY.

LYCEUM (Montrose Ave. and Leonard St.), ACROSS THE CONTINENT.

BIJOU (Smith and Livingston Sts.), SMOKE ACRES.

MONTAUK (265-267 Fulton St.), MRS. LESLIE CARTER AS ZAZA—104 plus 20 plus 5 to 14 Times.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Grand—The Winter's Tale.

Play in six acts by William Shakespeare. Re-vised Oct. 9.

| | |
|--------------|-----------------------|
| Leontes | Charles B. Hanford |
| Mamillius | Elizabeth Harriscord |
| Camillo | George Coffin Cooke |
| Autolycus | Harry Langdon |
| Cleomenes | George McCulla |
| Dion | James Du Sang |
| Phocion | J. L. McVicker |
| Thousias | Robert Jameson |
| A Mariner | Harvey Cassidy |
| A Gader | W. W. McKee |
| Hermione | Kathryn Kidder |
| Perdita | Helen Singer |
| Paulina | Aphe James |
| Lamia | Gertrude Bannister |
| Clown | Emily Gray Bethel |
| Hero | Mrs. Henry Vandenhoff |
| Paradama | Bessie McCulla |
| Polixenes | Barry Johnston |
| Florizel | Norman Hackett |
| Archidamus | W. A. Lincoln |
| Autolycus | Louis James |
| Old Shepherd | John A. Ellsler |
| Clown | Collin Kemper |
| Scotched | Henry Wright |
| Mopsa | Aphe James |
| Dorcas | Mrs. Henry Vandenhoff |
| Adam | Gertrude Bannister |
| Ethors | Bessie McCulla |

The James-Kidder-Hanford company presented last evening at the Grand Opera House before a very large and highly appreciative audience, an elaborate revival of Shakespeare's *The Winter's Tale*, which, beyond a representation of a few scenes at a matinee of dramatic students season before last, had not been seen here in a long time. The version used last evening was practically the same that was employed by Mary Anderson during the later days of her stage career, the present rendering being, however, shorter by one act.

Mr. Hanford and Miss Kidder enjoyed far more of opportunity than did Mr. James, yet the last named player, of whom it has been said some time that in him was lost a great comedian, gave a most admirable performance of the roguish Autolycus, realizing to the life this precious old rascal.

Mr. Hanford made a generally excellent Leontes, dealing with much care and force, and acting with fine skill. In the great scene where he grasps the truth of his own terrible mistake, he aroused the audience to genuine enthusiasm. Miss Kidder, queenly, serenely classical in mould and delightfully intelligent in speech as Hermione, was yet more charming as Perdita, a far more winning role. The fascination of her Sanna Gene came nobly to her aid as Perdita, and her entire work in the contrasting roles was most effective.

John A. Ellsler as the old shepherd, Harry Langdon as Autolycus, Helen Singer as Paulina, Barry Johnston as Polixenes, W. A. Lincoln as Archidamus, and Thomas Coffin Cooke as Camillo, were excellently cast, and a particularly pleasing child impersonation was given by pretty Elizabeth Barricade as the boy Mamillius. The lesser roles were in able hands, as a rule, and the supernumeraries were fairly presentable.

Waghenals and Kemper have provided a fine production, the scenery being elaborate and massive, and the costumes and tapestries gorgeous and picturesque. Miss Kidder's costumes were things of wondrous beauty.

The *Winter's Tale* will be repeated on Friday evening and Saturday afternoon. *Macbeth* will be given Tuesday and Saturday evenings; *The School for Scandal*, Wednesday afternoon and evening; and *The Rivals*, Thursday. Next week, the Brothers Byrne in *Eight Bells*.

Irving Place—Renaissance.

Comedy in three acts by Franz von Schönthan and Koppel-Elfeld. Produced Oct. 3.

| | |
|--------------------------------|----------------|
| Marchesa General di Sansarelli | Martha Schiffl |
| Vittorino | Emmy Schroth |
| Silvio da Silva | Paul Faber |
| Bentivoglio | Met-Ellen |
| Severino | Edmund Hanno |
| Isotta | Meta Bueger |
| Coletta | Eily Collmer |
| Mirra | Anna Leonardi |

At the Irving Place Theatre on Oct. 3 Director Heinrich Conried offered, for the first time in America, Franz von Schönthan and Koppel-Elfeld's comedy, *Renaissance*, in which play were made the American debut of Anna Leonardi, from the Imperial Theatre, Strassburg, and Emmy Schroth, from the Court Theatre, Munich.

Renaissance contains nothing more novel than its graceful wholesomeness. It is written in blank verse, and its keynote, the duty of love and beauty, is maintained very prettily. The action occurs in the sixteenth century. The widowed marchesa and her son, Vittorino, live in quiet seclusion on the Sansarelli estates, in the Sabine Mountains. The marchesa is devoted to good works, and the high-spirited Vittorino is being prepared for holy orders. The scene opens with Father Bentivoglio's return from Rome, having secured entrance in the convent school there for Vittorino. With him comes an artist, Silvio, commissioned to paint the altar piece in the Sansarelli chapel. It is Silvio who becomes the exponent of the theme of the play, and his joyous creed wins over first the impetuous son, and at last the grave young marchesa, too. The marchesa has ordered the conventional altar piece, which Silvio declines to paint, but offers to substitute the "Marriage at Cana." Instead, Mirra, Silvio's model, is sent for to Rome to pose for the bride, and her arrival arouses the jealousy of the marchesa, who thereupon proposes to sit for the bride herself, and Silvio orders Mirra to be sent away.

Mirra, not accustomed to be discarded in this fashion, revenges herself by flirting with Vittorino, from whom she steals the youth's first kiss. He goes to Father Bentivoglio, who discommends to him very sweetly on the subject of love. Vittorino soon declares to the father of the marchesa and Silvio. In a passion of jealousy he secretly leaves the castle and flies to Florence and to art.

The genial Bentivoglio of August Meyer-Eigen was a most happy bit of acting. Emmy Schroth as Vittorino, while her conception of the part was charming, was perhaps a trifle too emphatic in expression. Anna Leonardi was cast for Mirra, a part that hardly affords a fair impression of a strange player. There is only one entrance, a few short speeches, some rapid business, and the part is over. All this Miss Leonardi accomplished most satisfactorily. The well-known ability of Edmund Hanno in character drawing was again declared in his Severino, the tutor. Apparently Manager Conried has gathered about him an exceptionally strong company for the coming season.

New York—The Man in the Moon, Jr.

A second edition of *The Man in the Moon*, called *The Man in the Moon, Jr.*, was presented on Tuesday evening last, Oct. 3, before a crowded house. The best features of the old piece have been retained and many new ones added. The chief interest centered in the reappearance of Fougere, the French chanteuse, who had not been heard here in several years. She made her appearance in the second act in a dazzlingly short-skirted costume and wearing many jewels. She sang two, harmonized songs, one called "La Massena," in which she excelled herself in suggestiveness of tone and vulgarity of gesture. Fay Templeton was warmly welcomed and received several floral tokens. She was arrayed in a wonderful costume, which was expensive, gaudy and effective. She sang "I Want a Filipino Man," a very catchy "coon" melody. Magie Cline made a big hit with a new song called "Be Alay." Her Spanish-Italian song also won applause. The Eight Mascotties, who were sandwiched between Fougere and Magie Cline, did a pleasing specialty, consisting of songs and dances of an original and novel nature.

A ten-minute travesty on *The Tannoy of Tears*, by Louis Harrison and Stanislaus Stange, was done by Sam Bernard, Julius Steger, Fay Templeton, and Joseph C. Miron. Several good gags and some poor puns caused the audience to laugh and wince by turns. Bernard was very funny as the typewriter-secretary and made the most of his opportunity.

Julius Steger displayed his irresistible attractiveness in the strong glare of a double-power calcium without flinching, and sang the songs allotted to him very nicely. Christie McDonald made a hit as Diana in a new song of the "Annie Rooney" order, called "Sadie," written by Reginald De Koven. Sam Bernard introduced a lot of new lines and business, and was as funny as usual. Frank Whitman continued his successful performance of *Planissimo*, which is one of the most original bits in the entertainment. Clever Mayme Gehrue, whose name was not even on the programme, continued to win applause with her smart dance and original cake walk steps. Joseph C. Miron, Louis Wesley, Lotie Medley, and some hundreds of others helped to make the time pass pleasantly.

American—Romeo and Juliet.

Gounod's *Romeo and Juliet* was sung at the American Theatre last evening by the Castle Square Opera company. In the matter of applause the audience was as generous as it was large, erring occasionally indeed by bestowing greater compensation than was the artists' honest due. The performance, however, merited much praise, and to each member of the cast must be given the credit of earnest endeavor and, in many cases, almost perfect accomplishment.

The welcome given to *Romeo and Juliet*, who has long been absent from New York, was spontaneous and sincere. Nor were the plaudits less vigorous after her opening number, for she sang with all the purity of tone and exquisite style that her admirers expected of her. Joseph F. Sheehan endowed *Romeo* with a touch more of authority than characterized his performances last season. His acting has considerably improved; his voice is fresher, and the fault most noticeable was the nasal quality that occasionally marred his upper tones. Homer Lind, the Capulet, sang and acted admirably, his excellent enunciation being worthy especial praise. Harry Luckstone as Mercutio, Percy Walling as the Prince, and Oscar Philip Regness as the Friar, were satisfactory. Marie Mattfeld sang the role of Stephano with delightful ease and artistic finish, and Maude Lambert was thoroughly commendable as the nurse. The minor parts were for the most part well cast, and the mounting was in excellent taste.

Aida will be sung next week.

Academy—The Old Homestead.

The popularity of *The Old Homestead* seems never to wane. Last night an audience that filled the Academy of Music laughed and applauded the familiar lines and scenes as au-

diences have been doing for many years. It is only necessary to say that the good old play is the same delightful entertainment it has always been.

Denman Thompson was as effective as ever in his original character of Uncle Josh. His reception was very cordial. Charles Carter was good as Cy Prime, and Fred Clarke read the lines of Happy Jack excellently. Others in the cast were Louis H. Croxon, Frank Knapp, Annie Thompson, Louisa Morse, Ethel Ormonde, Cella Baker, Sallie McNeil, Bertha Estelle Mason, Gus Kammerlee, E. E. Rogers, Steve Baker, Helen Ludington, Hal E. Payne, Dan Regan, E. J. Hanna, Marie Kimball, James F. Callahan, George L. Patch, P. Redmond, Dave Willard, and A. B. Meyers.

The double quartette made its usual hit, and A. C. Orcutt sang "The Palms" in the Grace Church scene excellently. The stage was directed by Frank Knapp.

Murray Hill—Too Much Johnson.

In the presentation last night at the Murray Hill Theatre of William Gillette's laughable comedy, *Too Much Johnson*, nearly every member of the Donnelly Stock company was at his or her best. The performance was given with a vim and smoothness remarkable in a stock organization, and every detail of the production in the way of costumes and scenery was all that could be desired.

Ralph Stuart played the role of the resourceful Augustus Billings effectively, and Hannah May Ingham's impersonation of Mrs. Billings was delightful and artistic. Walter Allen as Joseph Johnson acted with his customary humorous effectiveness and received abundant applause.

Edwin Nicander as Francis Faddish and Thomas Colman as Leon Duthis, both proved themselves unequal to the dialects demanded by their roles. While their acting was in the main satisfactory, their lingual defects destroyed to a degree of force of their impersonations. Charles Waldron was a natural, boy-like Henry Mackintosh, Georgia Welles a charming Leonora, and Mrs. Thomas Barry a most enjoyable Mrs. Baterson. The other roles were all in good hands. Next week, *Held by the Enemy*.

Third Avenue—A Lion's Heart.

Carl A. Haswin and his company appeared at the Third Avenue Theatre last evening in *A Lion's Heart*. The melodrama is one that contains every element demanded by the patrons of Manager Sheldon's playhouse, and the approval of the audience was vigorously expressed.

Mr. Haswin played the romantic role of Pierre Rizzardo with all the dramatic strength and emotion of an accomplished actor of the vigorous old school. Thomas J. Cooney as Colonel de Villerefort was convincing in his acting and of pleasing appearance, and Carrol Daly, though at times a bit theatric, was a very satisfactory Gaspard. William Blackmore impersonated Dick Lorraine admirably. Mortimer Weldon brought out the gaiety of Jack Reahey in delightful fashion, and the other male characters were each in competent hands.

Margaret Diddin Pitt played the exacting role of Marion Lorraine gracefully and with feeling. Emerin Campbell was vivacious and attractive as Bessie, Georgine Brandon was pleasing as Madame Le Cheminaux, and Helen Gilmore was a sympathetic Sister Gertrude. The scenic effects and the costume were excellent. Next week, *Knobs o' Tennessee*.

Star—Through the Breakers.

Through the Breakers, a melodrama by Owen Davis, that was seen in the trans-Harlem section of the city last Spring, made its first appearance down town at the Star Theatre last evening. The Star's usual large audience was in attendance and showed their approval of the play in their customary demonstrative manner.

Mr. Davis' work is of the conventional type, but its story is told vigorously and effectively, and contains plenty of exciting scenes, chief of which are the heroine's escape on a life line and a hunt to find her on the edge of a cliff.

Maude Banks was again seen in her original role of Maude Radford, that she plays capably. J. Hay Cosser repeated his clever performance of Peter Turner, the villain. Others in the cast were Sol Aiken, William B. Stone, James Ravina, Joseph P. Keefe, Charles Stewart, William S. Warren, Francis Gheen, Josie Bacon, and Antonette Walker, all of whom gave satisfaction. The scenic effects were of the "realistic" order. The company is under the management of Gus Hill.

Metropolis—When London Sleeps.

When London Sleeps was given at the Metropolis Theatre last night to which it moved from the Star, and a large audience was roused to enthusiasm over the fervid melodrama with its escape of a woman from a burning house by walking on a telegraph wire. The prominent parts are well taken by Ida Glenn, Helen Corlette, John J. Pierson, Tony West, Emile La Croix, and others.

At Other Playhouses.

CASINO.—The Rounders will close this week. Souvenirs of novel interest were given last night in celebration of the twenty-fifth performance. Pending the appearance of the Alice Nielsen Opera company the house will be closed for renovation.

WALLACK'S.—W. H. Crane in *Peter Stuyvesant* continues here.

EMPIRE.—The *Tyranny of Tears* is the bill.

CRITERION.—The *Girl from Maxim's* is still amusing those that can be amused by such a stage creature.

FOURTEENTH STREET.—A Young Wife will give way to *The Dairy Farm* next Monday.

MANHATTAN.—A Stranger in a Strange Land is prosperous here.

BIJOU.—In *Paradise* is the attraction at this house.

MADISON SQUARE.—Dan Mason last night replaced George Barnum in *Why Smith Left Home*.

LYCEUM.—Miss Hobbs is the bill at this house.

GARRICK.—This is the last week of *My Innocent Boy*.

FIFTH AVENUE.—Mrs. Fiske, in *Becky Sharp*, is crowding this large theatre steadily. Her engagement is admittedly the pecuniary as well as the artistic success of the season in New York.

DALY'S.—E. H. Sothern will produce *The Song of the Sword* at this house on Thursday evening.

BROADWAY.—The *Ghetto* is having its final performances at this theatre, and will be succeeded by *Julia Arthur in More Than Queen* on Oct. 23.

HERALD SQUARE.—The *Only Way* will next week move over to the Garden Theatre.

KNICKERBOCKER.—This is Francis Wilson's last week in *Cyrano de Bergerac*.

GARDEN.—Rupert of Hentzau will close at this house on Saturday.

GERMANIA.—Kean is the bill at this house.

STANHOPE-WHEATCROFT SCHOLARSHIPS.

The contest for free scholarships in the Stanhope-Wheatcroft Dramatic School has closed. Of the twenty competitors, one of whom hails from Central America, the choice was narrowed down to eight, and the election from this number of very difficult to determine. Never before in the history of the school has the competition been so close. The entire corps of instructors was called together by Mrs. Wheatcroft at the close of the rigid examination, and, after long consultation and careful comparing of points of excellence, the fortunate two were designated and duly notified. The announcement of the names of the winners school year, in accordance with previous custom. The regular course in the school will open on Oct. 16. The enrollment for the season indicates a greater number of classes than heretofore.

ENGAGEMENTS.



Frank M. Kelly, by himself. He has signed for Sorrows of Satan with Arthur C. Alston and began rehearsals last week.

W. H. Murphy and Blanche Nicholls, for Howland East and Helen Blazes in *A Boy Wanted*. Mr. Murphy will again stage the play, as he did at the time of its greatest success.

Carl Ahrendt, with James K. Hackett, for *Colonel Sapt in Rupert of Hentzau*.

Francis Jones, with Marie Lamour in *A Wise Woman*.

De Witt Clinton, with Lewis Morrison in *Frederick the Great*, to play the lead.

G. Edgar Shipley, who had been connected with the Empire Theatre, Atlantic City, during the Summer, has joined Gus Hill's *Over the Fence*.

George S. Trimble, for Morrison's *Faust*, No. 1, to play Faust.

Joe R. Murphy, to play James N. Digestion and manage stage with *A Rag-Time Reception*.

Will T. Hodge, with James A. Herne, for *Sag Harbor*.

Bert St. John, replacing Tom Ricketts in *Who is Who*. Harry N. Welch, for his old part of the bill collector, and Charles A. Prince, as musical director for the same company.

Belle Gaffney, to play Dagmar in *At Piney Ridge*.

Edmond Mulkey, as Paul with *The French Maid*.

Murry Woods has joined The Choir Invisible company at Washington, D. C., on Oct. 9, for a special engagement of one week.

Walter R. Seymour, with Julia Arthur, for *More than Queen*.

Lillian Gerome, for *The Air Ship*.

John T. Sullivan, re-engaged for *The White Heather*.

Schuman Sisters, for *An Easy Mark*.

Maza Molyneux, with Rose Melville.

Mrs. Ida Jeffreys Goodfriend, Olive Oliver, and Myra Brooks, with Richard Mansfield.

Ellenore Carroll, for *An Easy Mark*.

Louise Meredith, with Frederick Warde.

Nestor Lennon, for the lead in *The Gunner's Mate*.

Charles F. Tingay, by Jacob Litt for *The Great Ruby*. Mrs. Tingay (Ada Gray) is recovering from a recent surgical operation and will fulfill her late dates.

Ed Morrison, with Joseph Murphy.

Louis Citti, with Lewis Morrison.

Maude Durand, with Harry Glazier in *The Three Musketeers*.

James Kyrie McCurdy, with *A Guilty Mother*.

Carolyn Minerva Huestis-Graves, with Olga Nethersole.

P. C. Foy, for *On Neutral Ground*.

Katherine Hunt, for the lead in *Daughters of the Poor*.

Alice Holbrook, for *Mataya, in Wang*.

For Fitz and Webster's McCarthy's *Mishaps*, Marguerite Ferguson, J. E. Home, Fred Jackson, and C. F. Clifton. For Fitz and Webster's *The Girl from Chill*, Minnie Merlo, Annette Link, and Blanche F. Lewis.

Alvin W. Jack, for the Frisbie stock company.

Allen and West, and Maude Harvey, for *Dewey's Reception*, opening Oct. 16.

Jeanette Sunley, with Mathews and Bulger.

Mr. and Mrs. Charles Charter, for *What Happened to Jones*.

Herman Sheldon, with Robert Downing.

E. N. Worth, for *On the Stroke of Twelve*.

Nell Florence, to play *Louis in A Young Wife*.

Franklyn Hurligh, for the juvenile lead in *Toil Gate Inn*.

GOSSIP.

Edwin H. Low is making arrangements for the journey of Mrs. Langtry and her company from London to New York. The precise date of sailing has not yet been fixed.

Broadhurst Brothers have disposed of the South African rights for *Why Smith Left Home* to an English manager, who will shortly produce the play there.

Patrick Loughran was arrested at the Manhattan Theatre on Thursday evening for attempting to gain admission on a forged lithograph pass. In the police court Manager E. D. Price appeared against Loughran, who was held to await the action of the Grand Jury.

W. M. Wilkison will manage The City of New York for Walter Fessler.

Grace Sherwood will leave We 'Uns of Tennessee company at Boston, Oct. 21.

Louie Maurice, the musical director, has just returned from a trip abroad, having spent the greater part of the Summer at his home in Holland.

Charles W. Swain resigned from Brady and Grismer's *A Stranger in a Strange Land*, having been cabled for by De Wolf Hopper to join his company in London. Mr. Swain will sail about Oct. 25, closing his present engagement Oct. 21.

Owing to the sudden illness of Mlle. Marianna, prima donna of the Clarence Comedietta company, Manager Clarence was compelled to cancel several dates. The company will resume as soon as Mlle. Marianna is able to reappear.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

My Daughter-in-Law Falls—Other New Productions—Promised Plays.

(Special Correspondence of The Mirror.)

LONDON, Sept. 30.

From a few hours after last mailing you up to the present epistle those of us whose business it is to sample new plays have been pretty busy. The new plays that have called for notice have been of diverse kinds, including one society light comedy, one military play, one sixteenth century melodrama, one modern melodrama of an especially lurid type, one farcical comedy, and one eighteenth century play dealing with the time when you Americans fought us for your independence.

The society comedy is called *An Interrupted Honeymoon* and is the work of a very society playwright named Kinsey Piele, and was produced last Saturday night by Miss Granville and Charles Hawtree at the Avenue Theatre, which is hard by the resorts of well-to-do Americans, and where the River Thames flows peacefully but mudily in front of the playhouse. This comedy principally treats of the alarms and excursions that befall a married society lady and a male friend when on calling at a certain house they are mistaken for another couple that were married that morning. The young newly married couple, of course, on their subsequent arrival are taken for impostors. On leading up to and developing these complications the author finds means not only to rather cleverly set his chief theme forth, but also silly and humorously satirize many fads and foibles in Society with the biggest of big S's. Miss Granville, always an artistic actress, is very much at home in the character of the somewhat vain and cigarette-smoking married lady who is mistaken for the bride, and the other chief characters are well undertaken by such experienced players as Arthur Elwood, of much value in a play of this class; Sarah Brooke as the bride; Bella Pateman as a fussy society woman; Gerald Du Maurier, son of "Tribby" Du Maurier, and Arthur Williams, who is very droll as a butler. In short, *An Interrupted Honeymoon*, although it has plenty of crudity and sundry other little faults, is a very pleasant and splendidly costumed after dinner entertainment. It starts at nine, and for the benefit of the less wealthy early comers there is provided a very clever little comedietta written by the always smart—and sometimes too smart—Charles Brookfield. It is called *An Old Admirer*.

The military play is *Boy Bob*, written by Stephen Bond and Soame Roby for the exploitation of that clever little all round actress, Louise Freese. It was produced on Monday night at the Metropole, Camberwell, and although not too well constructed and crowded with somewhat too many details, was enthusiastically received, thanks chiefly to the excellent acting of Louise in the name part. This name part is a little drummer boy who ought never really to have been born, for he is always seen on the stage, "nameless." But having been born the plucky little fellow enacts the little part allotted to him on the stage with considerable goodness and kindness of heart, until a dissipated sergeant, who has long brooded over the wrong Bob's mother has done him, fires off a convenient shotgun and instantly kills the little hero. It was the general notion that, but for the opportunity that this deed gave the usually comic Miss Freese of showing how well she can play a death scene, the play should have been made to end happily. The support, adequate if not startlingly good, will be seen to better advantage when familiar with the text. There is no doubt that when *Boy Bob* is pulled together it will go well on the road.

The romantic drama was produced at the Grand, Islington, and took the form of a very free, if not altogether easy, adaptation of *Popper Dumas' romance, "La Dame de Monsoreau,"* which, as you know, deals somewhat extensively with the character of Chicot, the family jester and faithful subject to the late Henri Troie, of Navarre. The character of Chicot has of late attracted the attention of more than one of our actor-managers; in point of fact the respective optics of Beerbohm Tree and George Alexander have been especially focused upon this character. One Saintsbury, however, a clever young author, some few months ago got in first with an adaptation and produced it in the provinces. The Chicot play at Islington this week was produced by that usually clever actor, Charles Cartwright, and his version took three full grown men to produce in addition to Dumas—namely, Mr. J. W. Dam, Ben Landeck, and the said Cartwright. This Chicot play, entitled *The King of Fools*, is not at present in that finished and coherent state that goes to provide the "well made play" that Critic Archer is so fond of talking about. Nevertheless it has many interesting episodes and one or two extremely rousing situations. Especially in the acts which deal with the crescendo conspiracy business around the aforesaid Henri Roi—a conspiracy which is of course, the attracted and brought to naught by the superhuman efforts of the faithful family jester. Charles Cartwright as Chicot had many good histrionic points, but on the night I saw him he indulged in too many "Macready" pauses for my taste. Your fair citizenship, Maud Hoffman, was pleasant and always earnest as Jeanne de St. Valerie, a maid of honor, for whom Chicot conceives a quenchless passion. One of the other best people in the cast was Cosmo Stuart. He is not usually a good actor, but as the Duc d'Anjou he certainly showed considerable improvement on his previous histrionic efforts. King Henri of Navarre was played by James Erskine, who has this week requested newspaper men not to refer to him in the acting business as the Earl of Rosslyn. Therefore I will not so refer to him. I could have wished, however, for his own sake as well as mine, that he had been a better king. He certainly looked a fine figure of a man, and it must also be said of him that when he fails it is not for the want of taking pains.

The above mentioned melodrama is the work of one Arthur Jefferson, who is fond of harrowing up playgoers by his marrow freezing situations. One of his most creepy things of the sort is "The Maniac's Knife," which is set in motion by clockwork, and is so arranged to longitudinally cut the persecuted heroine in halves. In his latest play that has come to London, *The Orphan Heiress*, to wit, the persecuted heroine, hunted down by three male villains and one female ditto, is, after many attempts on her life, captured by a manager-manager, who gets ten thousand pounds for putting her in what is called "The Cage of Death," to be chewed up by one of the wildest of wild beasts. Of course she is rescued in the nick of time and the villains are removed after a most checkered career in each case. This play has during the week been exciting the patrons of the Surrey Theatre, in the Blackfriars Road, to the top of their bent.

Charles Frohman's latest venture, the adaptation of *Ma Bru*, produced at the Criterion on Wednesday under the name of *My Daughter-in-Law*, has not met with success. The play pans out to be a strained version of the type of Criterion farcical comedy of the days before Charles Wyndham settled down into more sober work. Despite the excellent acting of Ellaline Terriss, Cynthia Brooke, Fanny Brough, Seymour Hicks, Alfred Bishop, and Herbert Standing, methinks *My Daughter-in-Law* is not long for this world. There is talk of Frohman putting on *The Girl from Maxim's* in place of this affair, but at the moment of writing nothing is settled on the point.

An American Citizen is still going splendidly at the Duke of York's. This delightful play will on Monday next make its first appearance with an English company at the Alexandra Theatre, Stoke Newington.

It is my painful duty to recall this week the death of John S. Clarke, the celebrated American comedian, who until his retirement a few years ago was one of the most popular actors that appeared on the English stage in our time. Clarke, who was the freeholder of the

Strand Theatre, as well as of a playhouse or two on your side, has full often set thousands of playgoers (including the present writer) on a roar by his immensely droll acting as Doctor Pangloss in *The Hair at Law*, Young Gossling in *For Versus Gossling*, and Captain de Wellington Boots in *The Widow Hunt*. That he was capable of more intense, and even tragic, acting was shown some years ago by his performance of Tyke, the Yorkshire man, in old Thomas Morton's play, *The School of Reform*. Clarke was sixty-seven years of age, but until just lately no one would have believed him to be so old as that. He was buried on Thursday at Teddington Churchyard, and the Strand Theatre was closed on that evening as a tribute to his memory.

The heretofore mentioned American story play is *George Bernard Shaw's drama, The Devil's Disciple*, already familiar on your side in the repertoire of Richard Mansfield. We had not been vouchsafed a sight of this play until last Tuesday, when Murray Carson dropped Richard and the Third for the nonce and put it on at the Kennington Theatre. G. B. S., musical critic, socialist, playwright, political economist, agnostic, teetotaler, vegetarian, is, as you know, very eccentric in his method. But *The Devil's Disciple* was well received both by public and press. This, I take it, was rather because of its incisive dialogue, its dramatic moments and the acting of Murray Carson than on account of its value as an "ethical" contribution to the stage. As a matter of fact, although certain journals have gushed over this play of G. B. S.'s, it is often disfigured by bad and sometimes execrable taste. The references of this sort include the pool-pooling, after Shaw's usual manner, of all religious belief and of all reverence even for the beautiful Church of England burial service. Why the stage, which has for a long while now given to playgoers consumers many a noble and stimulating work, should be made the vehicle for this kind of cheap irreverence passes my comprehension. Such things should not be encouraged. For the rest the play is, of course, full of brilliant writing, and, strangely enough for Shaw, it is full of action. This morning there is talk of bringing *The Devil's Disciple* to the West End, among the theatres named being the Comedy.

The Comedy is looming largely before the public just now by reason of certain muddles and misunderstandings among those concerned with the house. That big failure, *The Ghetto*, was withdrawn last Saturday and on Sunday night William Croft and E. C. Englebach, who had secured it to Levenston and Laurillard for *The Ghetto*, came in and forcibly took possession on account of alleged non-payment of rent. L. and E., on the other hand, are said to be about to litigate against Nat Goodwin for breaking his contract with them to transfer an American Citizen there, and in the meantime several people have been anxious to secure the Comedy, among them being De Wolf Hopper, who would fain transfer the Comedy to the Theatre Royal, which he must quit, perforce, at the end of next month, in order to make way for Owen Hall and Leslie Stuart's new comic opera, *Florodora*.

As I hinted to you a while ago, Beerbohm Tree has decided that *A Midsummer Night's Dream* shall be his *Shakespearean production* at Her Majesty's. It will not, however, follow King John, as it is under contract to produce a modern play or two first, notably H. V. Esmond's comedy, *My Lady Virtue*. Charles Wyndham, who has just skipped off to Bournemouth for a little ozone, will open his new theatre in the course of the next few weeks. It has been said this week that Wyndham will call his theatre the Fortune, but I have official reason to believe that he will, after all, call it Wyndham's. You see, if business were at all queer, some might call it "The Misfortune."

Sir Henry Irving will next Wednesday lay the memorial stone of Hardie, Von Leer and Gordy's new theatre at Bournemouth, a suburb of Manchester. Anon Sir H. must do ditto for a new theatre named after himself at Seacombe, on the banks of the Mersey. I note that your last *Mirror* states that the English adaptation of *Les Fetards*, called in your city *The Rounders*, is here to be named *The Night Owls*. George Edwards, however, tells me that he feels inclined to call it *The Kazzle-Dazzle*. But, of course, time and small bills will decide.

Among forthcoming changes and novelties are the following: Alone in London, which has been touring for fifteen years, at the Princess' to-night; *The Prince of Borneo* (plus Clary Fitzgerald and wink) next Thursday at the Strand Theatre, where *The Last Chapter* will be played for the last time in London to-night; Wilson Barrett and Louis Napoleon Parker's new play at the Lyceum next Saturday; E. A. Morton and Sidney Jones' new Chinese musical play, *San Toy*, due at Daly's on Oct. 14, and Sydney Grundy's new adaptation, *The Black Tug*, promised at the Haymarket for Oct. 21. Other plays not yet dated, are Captain Marshall's comedy, *A Royal Family*, written for the Court; *The Sins of the Fathers* (a very old play name), written by Charles Brookfield for Mrs. Kettlewell; Louis N. Parker's comedy, *The Swashbuckler*, written for E. S. Willard, but now secured by Wyndham, and Zaza, which will be seen at the Garrick early next year.

Clement Scott, who has written this week an extraordinary article on his recent resignation from the *Daily Telegraph* and on his reasons for coming to America, embarks (with Mrs. "Clemmy") for that Land of the Free to-day. Bon voyage to both.

THE STAGE IN PARIS.

A Deluge of New Productions Starts the Season—Rejane's Tour.

(Special Correspondence of The Mirror.)

PARIS, Sept. 18.

The new season now may be said to be well under way, though thus far it has offered no novelties, save the three mentioned in my last letter—namely, *Roulibouc*, le *Satimbanque*, at the Republique; *Cogne-Dur*, at the Ambigu, and *Le Petit Puceron Rouge*, at the Cluny. All of these plays have caught on well. There is quite a contest on for the American rights to *Cogne-Dur*. Representatives of two managers are understood to be battling for the prize.

Several other theatres have opened during the past week. The Opera Comique started its season on Sept. 14 with Puccini's *La Vie de Bohème*. Subsequent bills have been Mignon, in which Charlotte Wyls, after a year's absence, made her reappearance, singing the title-role with much success; Manon, with Jane Marignan; Mireille, and Carmen. The performances are even above last season's high standard, and show that M. Carré has not been idle during the summer. Some improvements are noticed in the theatre, but they have lessened only slightly the glaring defects in the house. In rehearsal at the Opera Comique are *Saint-Saëns' ballet, Javotte*, *Era Diavolo*, and *Le Joli Polonais*, in which Maurel will appear.

Martha opened the second season of the Théâtre Lyrique de la Renaissance on Sept. 18. It was sung well, and the occasion was notable for the appearance of a new tenor, Moisson, who was received most favorably. Leoncavallo's *La Bohème* will have its first production here on Sept. 29.

At the Opéra Salambô is revived this evening, with Mlle. Brevin in the title part and Salambô in his original role of Matho. Other recent bills at the Opéra have been *Le Prophète*, *La Valkyrie*, *Lohengrin*, and *La Favorite*, the latter sung by Mlle. Delma as Leonor, Alvarez as Fernand, and Renaud as Alphonse.

The Legataire Universel was revived at the Comédie Française last Wednesday. Therese Kolb, Jane Henriot, and MM. Barral and De Ferandy having leading parts. To-morrow evening Emile Augier's *Maitre Guerin*, that has not been seen here for a decade, will be put on. M. Leloir takes the name part that M. Goussier made famous. Therese Kolb and Mlle. Marsy are also in the cast.

To-morrow also will see the premiere of *Antony Mars' La Mouche* at the Palais Royal. *Le Vieux Marcheur*, last season's success, will continue at the Variétés for a time, opening next

Monday with its one hundred and tenth performance. *La Belle Helene* will follow it, and in turn will be succeeded by Maurice Donnay's new comedy, *L'Education de Prince*, popular Jeanne Granier taking the leading role. We do not expect to see M. Donnay's work for some time, however.

The Gaîté will open on Friday with *Les Mousquetaires au Couvent*. Antoine opens his theatre next week with *Les Gaités de l'Escadron*. The Déjazet offers *Le Roi Koko*, Alexandre Bisson's vaudeville, on Sept. 27. The Odéon's first bill, commencing Sept. 30, will be *Maitresse and La Visite*, a new one-act play by Daniel Riehl. An opera by MM. Adenis and Edouard Missa, entitled *La Demoiselle aux Camellias*, will reopen the Boffes Parisiens. The Athénée Comique, under the new management of Abel Deval, will inaugurate its season about Oct. 15 with *L'Amour Fleure et Rit*, by Auguste Germain. That clever comedian, M. Noblet, has been engaged for this theatre. M. Porel will offer *La Bonne Hotesse* at the Vaudeville on Sept. 26.

The music halls and cafes concerts have also started the season. The Folies Bergère, entirely redecorated and refurbished, has a capital bill. Good entertainment is found at both the Nouveau Cirque, the Cirque Medrano, and the Scala. The Casino de Paris offers a new ballet, *La Tzigane*, by Richard O'Monroy, to-night. The Cirque d'Hiver opens on Sept. 30.

It is announced that the Gymnase will be managed this season by MM. Chautard and Franck. M. Franck was formerly Porel's assistant at the Vaudeville. Early in the season the new managers will produce a dramatization of Paul Bourget's *Cosmopolis*.

Plaisir d'Amour, by Maurice Froyes and Georges Jolas, will follow *Le Petit Puceron Rouge* at the Cluny.

Rejane will begin her tour of Europe in Brussels next week. Her daughter Germaine, who is reported to have inherited some of her mother's talent, will appear in the children's parts. Rejane will play *Madame Sans Gêne*, *Madame de Lavolette*, *Zaza*, *Ma Cousine*, *Lotolotte*, *Frou-Frou*, *Sapho*, *Divorcions*, and *La Parisienne* on tour. Henry Kistemacker, by the way, is at work on a new play, *La Bessure*, that Rejane may present on her return to Paris. M. Dorral, who is managing Rejane, will also send M. Galliaux, of the Gymnase, on a similar tour.

Felicia Mallet is at home after a successful provincial season.

The society of actors that intends to establish a dramatic agency here held another meeting recently. Matters are progressing rapidly and the agency, in all likelihood, will open soon.

The dry details of this letter will give place to more interesting matter anon, when the deluge of productions that I have mentioned is upon us.

THEATRICALS IN AUSTRALIA.

Plays and Players in the Antipodes—Secret Service and The Gay Lord Quex Produced.

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 16.

Since last writing, I have gleaned some interesting news from J. C. Williamson as to the future movements of his various theatrical enterprises. The King's Musketeer, at present meeting with such deserved success at Her Majesty's, will be replaced Aug. 26 by *Secret Service*. Thomas Kingston, an English actor, who appeared in the London production of *The White Heather*, has been engaged as leading man. Following *Secret Service* we are promised either *The Christian or The Only Way*. Following on this dramatic season, Williamson and Musgrove's Comic Opera company, at present in Westralia, will play a season, including in its repertoire *Smith and De Koven's Robin Hood*. Mr. Williamson is busy organizing a dramatic company to tour Queensland in *A Royal Divorce*, *The King's Musketeer*, and *The Sign of the Cross*. A second Opera company is in course of formation, and will tour Victoria. The personnel will include Wallace Brownlow, Sydney Bracy, Harry Shine, and Carrie Moore. When these various enterprises are fairly launched Mr. Williamson will take a holiday and business trip to Europe and America.

The Brough Comedy company continue to boom at the Theatre Royal, The Brixton Burglary having caught on well. On Saturday week Robert Brough will produce for the first time in the antipodes *The Gay Lord Quex*.

Harry Connor reports good business in Melbourne with *A Stranger in New York*, and a Trip to Chinatown. Bland Holt is producing in the same city *The War of Wealth*, and McAdoo's Georgia Minstrels are showing at St. George's Hall.

Albert Friedenthal, the pianist, who left for your side by the last Frisco boat, will stay in the States until October, when he will go on to Leipzig. His Australian tour was in every way a success.

E. NEWTON DALY.

SYDNEY, N. S. W., Aug. 30.

Great interest is being shown in Williamson and Musgrove's production at Her Majesty's Theatre of *Secret Service*. We have heard great accounts of its success in your country, and in London. The play is splendidly staged. Thomas Kingston, who made his first appearance in Australia as Captain Thorne, has proved himself a capable actor of fine presence and pleasant voice. Edith Varny was intelligently interpreted by Henrietta Watson, who has recently scored so well as Miladi in *The King's Musketeers*. The cast all round is specially strong, and does justice to William Gillette's splendid play. Cecil Ward, Walter Bentley, Harry Hill, George Majeroni, and Arthur Lissant, are all entitled to special mention. The stage-management is in the hands of W. F. Hawtree, and the scenery was specially painted by John Gordon.

Another important production, and one to which we have been looking forward for some time, is that of *The Gay Lord Quex*, by the Brough Comedy company at the Theatre Royal. Pinner's comedy received the approval of a large and representative first-night audience, and the bookings show that the play will run well for the remainder of the present season. Mrs. Robert Brough has added yet another to her already long lists of successes, her impersonation of Sophy Fulgurney being almost flawless. Robert Brough, as the elderly rake, gave us a character sketch painfully true to life. Grace Noble has little to do but to look pretty as the heroine. Reginald Darnley gave us an excellent portrait of the West African Governor. Messrs. Lovell (the palmer), and Majeroni, (the captain) Emma Temple (the Duchess), and Bessie Thompson, all come in for praise.

Charles Holloway is making a few farewell appearances at the Lyceum in *The Shaughraun*. Dora de Winton and John D. Saunders are still at this theatre.

The Tivoli continues to run smoothly, and a constant change of bill is the order of this house. Cinq-vailli has closed his season there, and is now in Melbourne. The present bill includes George Spry and Florrie Austin, Paul Pelham, the Valdares, Virto and Irene, and Alma Grey.

This afternoon poor old Horace Bent is to have a benefit at the Tivoli, and will himself appear in some of his original creations. The French Conductor and Coup de Rousin. Albert Bellman and Lottie Moore will make their last appearance in Australia at this benefit, as they are returning to America.

The Kelly Gang is concluding a wonderfully successful run at the Criterion, which theatre then will be occupied by George Rignold, in a new military play by George Davenry, entitled *The Indian Mutiny*.

Daisy Holly, the sprightly little dancer who went to India with Hudson's Surprise Party, was recently married in Calcutta to a young Englishman of good family, named Mason.

The weather here has now cleared up after close on three months' rain, which, of course, has had a bad effect on theatrical business. However, September, which is always a gay month here, promises to be particularly so this year.

E. NEWTON DALY.

AMUSEMENTS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, Sept. 25.

At the Theatre Royal Sept. 20 Morton Tavares presented *Cut Off With a Shilling* and *The School for Scandal*. In the former Mr. Tavares took the part of Colonel Berners and in the latter that of Sir Peter Teazle.

Mr. Tavares began his professional career in the United States in 1841, playing under the name of T. Morton. He had prominent parts with Burton, Boucicault, Crispin Ford, Bates, etc. He starred in London at Sudder's Wells and afterward acted at the Drury Lane in Amy Robsart. This contract being completed he went to Australia and became a manager there for twelve years. Before leaving the States Mr. Tavares changed his name from Tavares Morton to Morton Tavares. He is now in his seventy-seventh year and still possesses wonderful vitality. He is as lively in his movements on the stage as most men are at thirty. He played Richelieu twice recently and astonished all by his power of voice. In his acting there probably is no other actor of his age living who is his equal. Probably few people in the United States to-day remember this wonderful old man. His personations in *The School for Scandal* and *Cut Off With a Shilling* were masterly, and would have done many younger actors great credit. And withal he is almost blind—in one eye he is totally so—and when on the stage without his glasses he can scarcely see to move about with safety. I believe he is just about to have another operation performed on his eye, for he dreads the idea of having to give up the stage. But for this veteran artist there would be little indeed in the way of the drama for the people of Jamaica.

On Sept. 12 an organ recital was given at the parish church as a testimonial to Mr. Landl, the church organist, prior to his departure for New York. The programme was one of the best arranged here, put together, as it was, by Mr. Landl. Most of our best people attended.

MONTGOMERY IRVING.

EUROPEAN NOTES.

Theatricals in Holland—A Budget of Gossip from the Continent.

(Special Correspondence of The Mirror.)

ROTTERDAM, Sept. 15.

A monument is to be erected at Weimar, Germany, in memory of Liszt. It will cost 40,000 marks.

Hans Richter has resigned from the conductorship of the Gesellschaft der Wiener Philharmoniker on account of rheumatism in the right arm. He recommended Dr. Mahler to fill his place, but he was not accepted.

Director Gravier, of the Opera at Bordeaux, died recently.

The nine-year-old son of Mascagni will make his debut as a violin soloist at one of his father's concerts.

The Hague String Quartette will soon give a concert of the works of Rubinstein, Beethoven, Smetana, and Volkmann. Adelin Fermin will appear at the concert.

A new one-act opera, entitled *Ratbold*, by Reinhold Becker, has been sung for the first time at the Court Theatre, Brunswick, Germany, with success. The leading part was sung by Settekorn, the baritone.

M. Chapuis, professor at the Conservatory of Music in Paris, and Bédorez, director of the Ville de Paris, have reorganized the Orpheon de Paris, which was established by Charles Gounod during the Empire, but dissolved twenty-five years ago. Twelve hundred voices have been engaged—seven hundred children, four hundred and fifty men, and one hundred women. They are all pupils of the Cours de Musique of the Ville de Paris. Concerts will be given at the Exposition.

A new pantomime, by Mrs. Snyder and Wissnerkerke, music by M. Mann, entitled *Cadeau de Noël*, will be produced at The Hague at Christmas.

Zaza, Leoncavallo's new opera, will be produced in the Spring at Milan, with Signora Tenenier as Zaza.

The Nederlandse Opera company opened the season in Amsterdam, singing *The Queen of Sheba*. Offenbach's *Orpheus and Eurydice* will be given next, with Mrs. Bruderman. Miss Sohna, a young soprano of great talent, has signed with this company.

Audran's *La Poupée*, produced in Berlin, Munich and Frankfurt, was not allowed to be sung in Vienna.

The twelve-year-old cellist, Paul Bazelaire, has made his debut in London, with Wood's Promenade Concerts, in Queen's Hall.

Anton von Roov has been made Chevalier of the Legion of Honor by the Queen of Holland.

Hugo Kass Keri has written a new comedy for the Berlin Theatre, entitled *Algeriet*.

On the opening of the Burg Theatre, Vienna, will be produced the new drama, *Agnes Jordan*, by Hirschfeld. Frau Hohenfels will play the leading role.

The Bösendorfer prize for solo pianists has been given to a young player, Dohnanyi, who will perform one of his own compositions with the Philharmonic concerts in Berlin.

Vienna will have shortly a new military band of one hundred and fifty men, under leadership of Paul Mestroz, conductor at the Jubiläum Theatre.

William Busnach is dramatizing Zola's *Le Bête Humaine*. It probably will have its first production at the Ambigu in Paris.

Two new Dutch dramas by Maeterlinck, *Ariane and Bluebeard*, and *Sister Beatrice*, will be translated into German and English, and put to music by Paul Dubas.

The new drama by Gerhardt-Hauptmann, entitled *Der arme Heinrich*, will have its first production at the Burg Theatre, Vienna, and at the Deutsche Theatre, Berlin. Ludwig Fulda's *Schlafwandlung* will also be produced this season in Berlin.

L. MAURICE.

Born.

CAULFIELD.—A son to Mr. and Mrs. Ward Caulfield, on Oct. 5.

Married.

COOKE-MERRITT.—E. W. Cooke and Grace Merritt, in New York city, on Aug. 30.

HUPP-WEIR.—F. D. Hupp and Clara Weir, at Warren, O., Sept. 27.

KETT-BARTHAM.—Jack Ward Kett and Burd Bartam, at Bowling Green, O., on Sept. 27.

RADO-BERTMAN.—At New York city, on Sept. 6, 1899, Phil Rado and Jessie Bertman.

Died.

BROWN.—Mrs. Hal W. Brown (Marguerite Cushman) on Oct. 8, at New York city.

COOTE.—Robert W. Coote, in New York city, on Oct. 2, of Bright's disease, aged 43 years.

FELCH.—George M. Felch, in Boston, Mass., of heart disease, aged 80 years.

HAYDEN.—On Oct. 5, George H. Hayden.

PAYTON.—Joseph Payton, at Centerville, Ia., on Sept. 30, aged 63 years.

STEWART.—At Jacksonville, Ind., on Sept. 28, of typhoid fever, Elizabeth Stewart.

WALSH.—Stoddard Walsh, son of J. D. and Annie L. Walsh, in New York city, on Oct. 7.

WILSON.—George A. Wilson, at New Richmond, Wis., Oct. 1.

ZETTNER.—Francis Xavier Zettner, in New York city, Oct. 4, aged 51.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Russell Brothers in their Irish servant girl specialty and Frank Bush, comedian, are the stars of the bill, which includes Snyder and Buckley, musical comedians; the Brothers Abacco, acrobats; Mlle. Olive, juggler; Conway and Staats, comedians; Kittle Bingham, comedienne; James W. Bingham, ventriloquist; Keisler, comedian; the Carlons, acrobats; John E. Drew, Irish comedian; Manjonta and Eugene, and the American vitagraph. Tony Pastor sings every evening.

Koster and Bial's.

The bill includes Ada Colley, who is in her last week; Alexandra Dagmar, vocalist; the Streator Zouaves, who play a return engagement; Emmy and her lilliputian dogs (first appearance in America); the Brothers De Courcy, gymnasts; Blanche Ring, vocalist; George Evans, comedian; John Kernell, Irish comedian; Polina, contortionist; Florella, contortionist; Wilton and Lamartine, bar comedians, and the American vitagraph, with new and timely views. Preparations are under way for the production of the new burlesque, Around New York in Eighty Minutes, which will enlist the services of three hundred people.

Keith's Union Square.

Wright Huntington, assisted by Adele Francis, presents The Stolen Kiss. Ching Ling Foo and company continue their engagement. The others are Emile Gantier, in his equestrian exhibition; Artie Hall, the Georgia coon shouter; Charles R. Sweet, the musical burglar; Filson and Errol, in A Daughter of Bacchus; Trovillo, ventriloquist; the Brothers Damm, bar performers and acrobats; Lucie Verdier, a European instrumentalist; Edna Bassett-Marshall and company, in a novel singing specialty; Kennedy and Quatreille, Ostrado, Deaves' marionettes, the Fields, and the biograph, with new Dewey parade and yacht race views.

Proctor's.

Marie Dressler makes her reappearance as a vaudeville star in a new repertoire of songs. William Paley's kalatechnoscope, which is said to be an improved moving picture machine, is also a feature. The bill also includes Kitty Mitchell, comedienne; Cora Stuart, an English actress who makes her American debut in a one-act play called The Fair Equestrienne, accompanied by Alexander Kearney; Edward Lauri, English comedian and dancer; Duffy, Sawtelle and Duffy, comedy duo; Rita Butler, mimic; Rae and Brosche, comedy duo; Cyr and Hill, duetists; Genaro and Theol, contortionists; Howe and Scott, Hebrew jesters; C. Jack Harrington, comedian, and Javelle, wire performer. The big chart, with reports of the yacht races, is continued as a special feature.

Palace.

Bonnie Thornton, comedienne; Perkins D. Fisher and company, in Ezra Kendall's sketch, The Half-Way House, and George W. Day, comedian, head a bill which includes Walton's simians; Erna's dogs; O'Connell and Mack, Irish comedians; Sewell and Shevett, bar comiques; Bryan and Norman, comedy duo; Lester and Germon, comedy duo; Topperson, ride expert; Dunbar and Latell, trapezists, and the art views.

Weber and Fields' Music Hall.

The stock company is still doing Whirl-I-Gig and The Girl from Martin's. Lillian Russell, Weber and Fields, David Warfield, Charles J. Ross, and John T. Kelly, and the Nichols Sisters are the stars.

Barion Music Hall.

Williams and Walker and their own big company of colored performers furnish the entertainment this week.

THE BURLESQUE HOUSES.

DEWEY.—The Tammany Tigers are here this week. The company includes the Three Rio Brothers, Campbell and Caulfield, Bogert and O'Brien, Allen's monkeys, Amy Nelson, Emerson and Omega, Valmore and Dane, Flood Brothers, and Mlle. La Loe. The closing burlesque is called Sassy and enlists the services of the entire company and a large chorus.

MINER'S BOWERY.—The Utopians offer the bill seen last week at the Eighth Avenue. Sam Devere's Own company next week.

LONDON.—Jacobs and Lowry's Merry Maidens return to town with two burlesques and olio introducing Nellie Hanly, Josie Flynn, Madden and McCarty, Sisters Bevers, William T. Mills, Sam Rice, and James J. Lowry. The Rose Hill English Folly company next week.

MINER'S EIGHTH AVENUE.—Sam Devere's Own company engage the attention of the West Siders.

OLYMPIC.—Fred Rider's New Night Owls provide the bill.

LAST WEEK'S BILLS.

PROCTOR'S.—Those who were unable to attend the great yacht races last week were carefully attended to by Manager Fynes, who made arrangements with the New York Herald, which controls the services of Signor Marconi, inventor of the wireless telegraph, to keep the audiences posted on the progress of the yachts. An immense chart of the course was shown at intervals and the very latest news of the contesting boats was given out by Mr. Fynes. The enterprise of the management was much appreciated. The Ellmore Sisters repeated the hit they made at the Palace the week previous in Dangerous Mrs. Delaney, the screamingly funny farcette written for these talented comedienne by George M. Cohan. They made the laughing hit of the bill and established themselves so firmly that their next engagement at the Proctor houses will be eagerly looked forward to by the regular patrons. Bonnie Thornton made a hit in her monologue, which has been brightened and improved by the addition of some new lines. Seymour Howe and Emile Edwards played My Uncle's Visit and made a genuine hit, as they always do. Genaro and Bailey put on a revised version of their singing, dancing, talking and cake walking sketch, which, it is needless to say, was much enjoyed. They have improved the cake walk so much that they are now a little ahead of any other team,

black or white, doing this sort of work. Ada Jones, the talented vocalist, sang a number of popular ballads and was enthusiastically encored. She understands thoroughly how to give expression to the sentiments contained in the songs she sings. Others on the bill were Newell and Shevett, King and Gray, W. D. Hall, Ford and Ford, O'Connell and Mack, George Bly, Rosaire, Caffrey's dogs, and the stereopticon.

TONY PASTOR'S.—The one and only Tony Pastor, looking as bright, young and chipper as he ever did in his life, made his reappearance last week with a new budget of songs, and, of course, scored an emphatic hit. His patrons never tire of hearing his songs, because he is always offering them something new. If other performers would profit by the veteran's excellent example vaudeville would be a great deal more attractive than it is at present. Hilda Thomas was next in order on the bill. She sprang a surprise in the form of a new leading man and pianist, named Lou H. He is not nearly so big or so clever as her former assistant, but he plays her accompaniments satisfactorily and that is all that is necessary. Miss Thomas infused plenty of ginger into her work, and it is needless to say that she was entirely successful. Fred Niblo made his first appearance at this house and the patrons took him to their hearts at once. He had a trying place near the end of the bill, but his breezy manner and witty monologue caused the audience to sit up and take an interest in things. His appearance acted as a sort of brace on the audience which had been put into a sort of stupor by some of the preceding acts. Credit must also be given Mr. Niblo for introducing an almost entirely new monologue, which is full of good gags. Ward and Curran put on a new act called Familiar Characters. The characters in the sketch certainly are familiar, as they are the ones with which this team have been identified for years. There were some changes in make-ups, but the methods of amusing the audience were about the same as before. Their efforts in this direction were entirely successful and loud laughter was frequent throughout their act. Mr. Curran sang "My Little Georgia Rose" in a way which won him a hearty encore. Edwin Latell, who has been over to London since his last appearance here, could not have been seasick on the voyage, as in that case he certainly would have lost some of the withered gags to which he clings so fondly. No fault can be found with his work as a musician, but it behooves him to see to it that his tail and his instruments act in harmony. Williams and Hood, a man and a woman who sing duets with tremendously strong voices, had a good place on the bill and pleased the gallery boys greatly. The female member of the team is advised that the letters y-o-u spell "you" and not "ya." Others on the bill were the Pantzer Trio, Harry Edison and his dog "Doc," which has great intelligence; Nellie Burt, the two Luciers, Les Voujers, Henry Thomas, Marshall and the Mystic, and Charles G. Widdien. The American vitagraph people showed commendable enterprise in displaying pictures of the Dewey celebration and the yacht races within a few hours after their occurrence.

KEITH'S UNION SQUARE.—Harry Lacy spent a second week and revived Bob Rackett's Pajamas, Jane Martin's pretty sketch, in which he and Ida Van Sien appeared to great advantage. Filson and Errol made a big hit in A Tip on the Derby, which is one of the best farces George M. Cohan has ever written. Press Eldridge made his first appearance since his European trip and introduced some new songs which were well received. Solares and the "Queen of Light" presented her illuminated dances for the first time at this house, and her youth, beauty and grace quite captivated the audience and won for her much genuine applause. She has improved her dances greatly, and with her numerous novel effects and her careful manner of executing them, her specialty now equals anything in the same line at present before the public. Bloom and Cooper were funny in their sketch, which is quite familiar. Valmore's imitations, songs by Rita Lynde, and the tricks of the Monte Myro Troupe were also pleasing features. Others on the bill were Barrett and Learned, Kleist Brothers, and Raymond and Clarke. The biograph took a new lease of life with some fine pictures of the Dewey parades which awoke great enthusiasm. The pictures are excellent. Ching Ling Foo continued to surprise and amuse with his startling tricks.

KOSTER AND BIAL'S.—Ada Colley's high A was exhibited to delighted crowds again last week, and its fair possessor was encored enthusiastically. Alexandra Dagmar continued to win emphatic approval with her dashing method of singing popular songs. She has added several new numbers to her repertoire, all of which have made hits. A special feature which attracted much attention was the exhibition of timely views by the American vitagraph, the managers of which have displayed remarkable enterprise, especially in showing pictures of the yacht races on the same day as they were sailed. Blockson and Burns elicited lots of hearty laughter by their very funny acrobatic act, with its many original and novel surprises. They are very clever fun makers and worked hard to amuse the audience. Matthews and Harris presented their new farcette, Adam the Second, with great success. It has a number of witty lines and situations, and made an excellent impression. Gus Williams rattled off a budget of timely jokes and made a big hit. Laura Comstock sang some coon songs in a pleasing way. George Evans, Wilton and Lamartine, Tony Fernandez, Fioriell, the Brothers De Courcy, and Burton's dogs rounded out an excellent programme.

PALACE.—Camille D'Arville made her uptown vaudeville debut and offered her select repertoire of songs for the approval of large audiences throughout the week. She was warmly encored and scored a hit. Edward Lauri, the English comedian, who was in the opening bill at Koster and Bial's, was seen for the first time in the continuous. He was fairly successful with his singing and dancing specialty. Herbert Cawthorne and Sude Forrester were seen once more in their sketch, A Damage Suit, in which they made the laughing hit of the bill. Mr. Cawthorne's bits of eccentric comedy business and Miss Forrester's coon songs kept the audience in great humor for nearly half an hour. The Quigley Brothers were very successful in their Toll Gate sketch, which they have improved in many ways. Harry Gilbert-Castle made a pleasing impression in a monologue. Manjonta and Eugene were applauded for their dancing. Others in the bill were Behman and Spaulding, Genaro and Theol, Eddie Moore, Richard Thomas, and the stereopticon.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The house was crowded at every performance last week and the efforts of the talented members of the stock company met with great favor. Lovely

Lillian Russell, witty Weber and Fields, ungut Peter F. Bailey, Jolly John T. Kelly, diligent David Warfield, confident Charles J. Ross, and the numerous other members worked with a will and scored their usual hits. In the olio preceding the burlesque Pearl Andrews won decided favor with her imitations. She was especially successful with her delineation of the mannerisms of Sousa and had to bow repeatedly in response to the applause. All and Beni repeated their smart acrobatic specialty.

HARLEM MUSIC HALL.—Weber's Dainty Dutchess company drew good audiences throughout the week. Prominent members of the organization are McCrue and Trayers, Letta Meredith, Clarine Sisters, and Swor and De Vos.

The Burlesque Houses.

LONDON.—The Tuxedo Club entertained large audiences with a first rate bill. There were two burlesques, A Tony Time in Tuxedo, by William Sydney Hillier, scoring a hit. The olio showed Ross and Harte, with their Dutch pickaninnies; Terry and Elmer in The Dancing Man, John K. Harty's juggling, the Grubbs in A Soldier's Sweetheart, the Madisons and May Thorndyke in songs, Marie De Rossett, John F. Clark, and the Fantasia.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation offered to big business the bill shown the week before at the Eighth Avenue.

MINER'S EIGHTH AVENUE.—Robie and Dinkin's Utopians presented an excellent bill to good business. They had two burlesques, The Black Cat and The Rattle-Dazzle Hotel, and olio enlisting the services of Bryce and Iman, Flynn and Dexter, the Gardners, Barton and Ashley, Lane Sisters, and Clara Adams.

125TH STREET.—Miner and Van's Bohemian Burlesquers appeared to large audiences in the bill seen before at the Eighth Avenue and Bowery, with Rice and Cohen, Mitchell Sisters, and Abacco Brothers added.

OLYMPIC.—Harry W. Semon's Extravaganza company were greeted by large audiences. Their burlesque and olio introduced Belle Hathaway, Mildred Howard de Grey, Nettie Huffman, Clark and Emma, Harrington and Martell, Sisters Ardelle, Nevello, and Earl and Wilson.

DEWEY.—Fred Irwin's Majestic Burlesquers drew good houses throughout the week. The entertainment opened with a burlesque called Down the Line, written by William L. Ballant, in which the entire company took part. A good olio followed, in which Brown, Harrison and Brown carried off the honors with their very lively act. The others were the Todd-Judge Family, who do a remarkably fine acrobatic turn; Mitchell Sisters, Merrill and Valmore, Marie Beaugarde, and Kolb and Dill. The closing burlesque was called The Knife Cure, or The Power of a Kissing Bug.

SULLIVAN BUYS PROPERTY.

Senator Timothy D. Sullivan, who is part owner of the Dewey Theatre, last week secured title to the property on West Thirty-third and Thirty-fourth Streets, near Broadway, on which he will erect a new music hall, to be known as the Schley. The price paid for the lots was \$135,000, \$80,000 of which remains on bond and mortgage. Michael Bernstein, the architect, is at work on the plans and work on the building will be begun in a few days. It is expected that it will be ready for opening in February. The seating capacity will be 2,000 and there will be thirty-five boxes.

ZELMA RAWLSTON IN LONDON.

Zelma Rawlston has evidently made a decidedly good impression in London. She was heavily featured as the star in the advertisements of the Tivoli, where she was exclusively engaged, and was boomed in a way that astonished the staid English managers, agents and performers. The heralding of her engagement was conducted with great skill by her manager, Tom Maguire, who spared neither pains nor expense in letting the public know that there was a new star in town. The press notices of her debut were, in the main, very favorable, and her quick changes of costume called forth much favorable comment.

ROYLE ON VAUDEVILLE.

Edwin Milton Royle has contributed a cleverly written article on the vaudeville theatre to the October number of Scribner's Magazine. In it he gives a general idea of the way in which vaudeville houses are run, and relates some amusing incidents which have come under his observation. The article is profusely illustrated with sketches made in the theatres. Some of the "types" can easily be recognized as prominent performers.

WALDMANN AT MINER'S.

Fred Waldmann has been engaged as manager of Miner's Bowery Theatre and took charge of his new position on Oct. 2. Mr. Waldmann is an experienced and popular manager and ought to make a good record for himself in New York.

VAUDEVILLE JOTTINGS.

Fred Niblo's time is booked solid up to February, 1900. He is establishing a record of continuous work which will be hard to beat.

The report that Eugene Wellington, manager of Rich's Dewey Theatre, Fall River, Mass., was in a hospital suffering from appendicitis is untrue. He has been slightly ill, but is attending to business as usual.

The Other Way, a burlesque on The Only Way, will replace The Girl from Martin's at Weber and Fields' in a few days. In it Lillian Russell will sing a coon song. It is not of the "rag-time" description, but a soothing croon on the order of "Louisiana Lou."

An elaborate dinner was given by Edwin Milton Royle at the Hotel Bellevue, Philadelphia, to Heber M. Wells, Governor of Utah, and his staff. Governor Wells, according to Royle, might have been a great actor if politics had not claimed him. He was fine as an amateur and was in the original amateur cast of Friends. He was offered his part in the New York production by Royle, but declined it.

Mlle. Flora, the comedy slack-wire performer, recovered a phlegm last week, spending the New York Roof-Garden Co. for breach of contract. Manager Straits had engaged Mlle. Flora for the week of July 24, and when she appeared on that day, Manager Straits informed her that Mr. Straits had seen her act at the American Roof-Garden, where she performed the week previous, and that her act was not suitable for the patrons of the New York Roof-Garden. Mlle. Flora thereupon placed the claim in the hands of Attorney M. Braunman, and the case was tried on Oct. 5, before Judge Moore at the Jefferson Market Court, when judgment for the full amount and costs was rendered in favor of Mlle. Flora.

J. J. Murdoch, manager of The Girl with the Auburn Hair, recently distributed very pretty souvenir spoons in celebration of the long engagement of the war-torn maiden who has made such a phenomenal hit at the Masque Temple Roof Theatre in Chicago.

"Joss" Dandy is in great demand. His time is now fully booked up to April, 1900.

Wright Huntington continues to meet with success on the Keith circuit. Both Boston and Providence have indorsed his performance of A Stolen Kiss.

The biograph secured some fine views of the Dewey land and naval parades, which are being shown at Keith's Union Square Theatre.

B. F. Keith has donated a box at Keith's Theatre for the benefit of St. John's Hospital City Hospital. It was given as a prize at the monster curler party held at the Grand Central Palace last evening.

H. F. McGarvie, formerly of the Lykens-McGarvie Co. of New York, has taken charge of the advertising and special days at the Omaha Exposition. Mr. McGarvie has met with great success in this line of work, and has already started the Omaha Exposition on the high road to a boom, which it sadly needs.

Mike Bernard, the popular pianist and composer, of Tony Pastor's Theatre, has written a new song called "The Rag-Time King," into which he has put an entirely new idea in the line of syncopation. It will be published shortly.

Thomas C. Leary has formed a partnership with Katherine Cheever and G. W. Robinson, the author. They will produce several of Mr. Robinson's sketches in vaudeville, including Leading a Dog's Life. Mr.

STILL POPULAR IN LONDON.



EUGENE STRATTON.

Above is a picture of Eugene Stratton, the American minstrel, who has succeeded in endearing himself to the British public by his unique and original method of impersonating the semi-mental dandy. Mr. Stratton has taught the English people that the average Southern "coon" spends his evenings in doing fancy steps before the cabin of his lady-love, and singing sweet melodies to her in a quiet, confidential way, which is calculated to make her think him the very finest black man on earth. Stratton plays most of the year in London, and the audience never seem to tire of hearing him sing "Little Dolly Daydream" and the other songs of his repertoire, which he accompanies with a fancy wing-dance in which he has no superior.

Leary will be remembered for the emphatic hit he scored in Brian Ross. He was comedian of the Tivoli (Opera House, San Francisco). Leading a Dog's Life is said to be a very funny farcette, and will undoubtedly score a big hit.

Duffy's Jubilee will close on Oct. 12. The co. will be reorganized and will play small towns the balance of the season.

Jeannette Dupre made a big hit with the American Beauties during Dewey week at the Dewey Theatre in New York.

John J. Brahan has been engaged as musical director at Koster and Bial's. The new burlesque, Around New York in Eighty Minutes, is being written by J. Cheever Goodwin, with music by Brahan and E. E. Rice.

William Friend and Lillian Green have renewed their hit in Mrs. Bruno's Burglar, and have been meeting with great success on the Keith and Proctor circuits.

Charles Leonard Fletcher announced some time ago that he intended dropping his first name and would hereafter be known as Leonard Fletcher. The managers have objected, however, so Mr. Fletcher will continue to be billed as heretofore.

The Flying Jordans are reported as resting in Queensland. Mr. Jordan has disbanded his vaudeville co., and will organize a three-ring circus for a tour of Siam, India, South Africa, Japan and Australia. At present he is not in robust health.

Curtis and Gordon were in Hanover, Germany, when last heard from, and their box punching act seemed to please the Germans very much.

Maryland and Katherine Tyson continue to meet with success at the Standard Theatre, Philadelphia, where they have been engaged indefinitely. They have received several good offers and will be seen in New York in the near future.

Jack Tucker, of Williams and Tucker, was interviewed by a representative of the St. Louis Post Dispatch, the other day. Mr. Tucker talked interestingly of how the ideas for his sketch, Skinny's Flash, came to him and how he put them into shape for stage uses.

Lady Yeoman-Titus' triumphant tour through England continues without interruption. She is invariably the headliner on every bill and it doesn't seem to matter much to the management of the various houses where she performs, room for the names of their other artists on the bills or as long as they get Mrs. Titus' name in proper type.

Edward Leslie seems to have made a hit in London. A young performer named Elsie Leslie, who hails from Australia is now appearing at one of the London halls.

On the night of the big parade of the Knights of Ak-Sar-Ben, in Omaha, Manager Rosenthal, of the Orpheum, began his performance at 10:30 p. m., so as to allow his patrons to see the parade as well as the array of vaudeville celebrities he had engaged.

Manager Wambold, of the new Lyceum Theatre in Reading, Pa., reports that his season opened very auspiciously with Fields and Hannan's Minstrels. The house has been redecorated and improved in many ways.

George Scanlon and Pearl Stevens joined the Rusts-Sautley co. on Oct. 2 for the season.

Daniel McCarthy, a vaudeville performer, was found in an unconscious condition in his room one night last week. He was almost suffocated by gas which was escaping from an open burner, and was taken to Bellevue Hospital for treatment.

During the engagement of Charley Case at the Los Angeles Orpheum, every lawyer and doctor in the city received a postal card on which was printed "There is a Case for you at the Orpheum." When they read and heard Charley talk they laughed so much that they didn't mind the little joke that had been played on them.

Edward Milton Royle was the subject of a lengthy essay by "The Captious One," in a recent issue of the Philadelphia Item.

Charles F. Walton, late of Rice's 1402, and The Man in the Moon, saw David Abraham, the animal impersonator, late of E. E. Rice's co., have joined hands and will soon introduce a decided novelty in vaudeville.

Mr. and Mrs. Gene Hughes were the features of the bill at Harmonia Theatre, Minneapolis, last week, producing A Matrimonial Substitution, by Charles Horwitz. It is said to be a big hit.

Post and Clinton were compelled to cancel Koster and Bial's last week as Miss Clinton was confined to her room since Sept. 25 with a broken ankle.

Ted D. Marks has secured Marie Lloyd, Marie Dainton, Carl Hertz, and Les Minstrels Parisians for appearances at different New York music halls this season.

Pecking Brothers will close with Duffy's Jubilee on Oct. 12.

Ed Henry, cornetist of Warner's orchestra, at the Holiday Street Theatre, Baltimore, scored a hit last week by his rendition of "On the Banks of the Old Shenandoah." It is a new ballad, the joint efforts of two Baltimore newspaper men, Welles J. Hawk and Julian K. Schaefer. Mr. Hawk recently accepted the management of the Academy of Music, and Mr. Schaefer is a member of the "Morning Herald" staff.

The Run-Ton Trio have concluded a four-weeks' engagement over the J. K. Burke circuit of parks, and are resting at their home at Mount Summit, Ind. They will open their season at the Bijou Theatre, Richmond, Va., with the Proctor circuit to follow.

Master Daniel Sutherland, who has scored a success in his two original monologues, "Under a Curse" and "The Vagabond's Brevary," has declined an offer made to him by a prominent New York vaudeville manager, to star as Prince Arthur, supported by a comic company, in an abstract from Shakespeare's King John. He is at liberty to play boy parts, but may possibly enter the vaudeville field, presenting his monologues.

Fred D. Fowler, general agent of Gus Sun's Hiding Minstrels, writes that the tour has been a big success since their opening on Aug. 18. The co. consists of thirty-five people, among whom are Gus Sun, Harry

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Regular "Tuesday Top-Liners."

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TUESDAY, SEPT. 26, Opened at PROCTOR'S PLEASURE PALACE, N. Y. (engaged in a hurry to fill unexpected vacancy). Feature place on bill. Made good.

TUESDAY, OCT. 3, Opened at PROCTOR'S 23d STREET THEATRE, N. Y. (another emergency call). Same old place. Same old hit.

IT HAPPENED AGAIN.
LOOK OUT FOR OUR NEXT SURPRISE. In Active Preparation: GEO. H. EMERICK'S IMPOSSIBILITY.

"THE SPOOKS AT SPOOPENDYKE'S."

Written expressly for us and fully protected.

WILL RETURN TO EUROPE NEXT SEASON.

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N. B.—(Now Booking.) No objections to working six or even seven days a week—but no more

RICHMOND, VA., NEXT WEEK.

The Celebrated
English
Comedienne and
Singer,

Cora Stuart and Alexander Kearney

The Well Known
Character Lead-
ing
Comedian.

IN THE LONDON MUSIC HALL
SUCCESS.

THE FAIR EQUESTRIENNE

First Appearance in

A HIT: AMERICA. A HIT: A HIT:

Played in all the principal theatres
in England, Scotland and Ireland
over 1,000 times.

Acknowledged to be an Artistic Success and
Substantial Vaudeville Hit at Proctor's
Theatre, New York City.

THIS WEEK PROCTOR'S 23d STREET THEATRE, N. Y.

Endorsed by the Press, Public and
Managers of Great Britain.

Washington, D. C. MR. AND MRS. Captured by

Perkins Fisher

"THE HALF WAY HOUSE."

FRIENDS OF LAST WEEK.

"Why don't you get a sketch that is artistic?"
"Impossible! Art means refinement and quiet. In
a vaudeville playlet something must be doing all the
time."

This is the question that the writer has often asked
headlines of prominence and this the answer he has
invariably received. In the parlance of the artist,
nothing is "doing" unless a property man in a police-
man's coat and a drayman's trousers is pounding a
dummy with a stuffed club, the star of the piece is
racing madly from one side of the stage to another,
or the larger of the two comedians has deluged the
smaller with a stream from a seltzer bottle. These
things constitute the general idea of grace, wit, and
novelty. They are the accepted foundations for vaudeville
vehicles. And yet, with all this, the three-
farcelets that have occasioned favorable comment in
Washington have been the only three very worthy of
that comment—Lillian, Burkhardt's "A Passing
Fancy," "Missed Dupe's" "Dangerfield '95," and Mr.

and Mrs. Perkins D. Fisher's "The Half Way
House."

None of these afforded such an object lesson as the
last mentioned, which has been done for six days at
the Grand. "The Half Way House" simply told of
the manner in which an ultra life-like player went
to a rural hotel and there conversed with the old rustic
in charge. But the dialogue was wonderfully
bright, the business so well thought out and the im-
probabilities so skilfully lacking that the work was
wholly delightful. The writer witnessed the perform-
ance four times and intends to see it again when Mr.
and Mrs. Fisher return.

All the credit for "The Half Way House" is not
due to its author, Ezra Kendall. Many are the vaude-
villians who would have filled such a sketch as full of
horseplay as is an orange rind of orange. Mr. Fisher's
impersonation of the hotel man was one of those rare
bits that need to make folk famous. Mrs. Fisher was
quite adequate to her part. When their work is du-
plicated more generally vaudeville will become more
popular with thinking people. Channing Pollock, of
the Washington Times, in his Sunday "Review."

TO MANAGERS. One of the greatest hits ever made in Vaudeville with both press and public was
made this week at the New Grand Opera House, Washington, D. C., by Mr. and Mrs. Perkins Fisher. We have
booked them for a return date as headliners.

Address as per route, or WILSON, SMITH AND GRAU.

Oct. 9, Pleasure Palace,
Oct. 16, Grand, Phil., Pa.
Oct. 23, Hyde and Behman's.

Oct. 30, Proctor's 23d St.,
Nov. 6, Proctor's Albany, N. Y.
Jan. 1, Keith's Circuit.

BABY WELBY—BERTHA WELBY

SECOND YEAR—AN ESTABLISHED SUCCESS IN

A LITTLE BRICK.

BABY WELBY

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TOMBS. A most UNIQUE and UNQUALIFIED NOVELTY.

ALWAYS A HIT!

Returns Dates Everywhere. Notably Proctor's 23d Street Theatre, Christmas Week; Palace
Theatre, New Year's Week.

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DANNY and DOLLY MANN

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FARCE-COMEDY or VAUDEVILLE.

UNCLE HANK and MANDY.

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Of Horwitz
and Bowers

The writers of the greatest song hit of the day, "BECAUSE,"
Introducing only Horwitz & Bowers' religious song hits, "Always," "Sweet, Sweet Love," "You Ain't Changed a Bit
From What You Used To Be," and "Because."
Read what Mgr. Wardack, of the Masonic Temple Theatre, Chicago, Ill., says:
"Mr. BEN HARRIS, Dear Sir:—I consider Mr. Frederick V. Bowers the best and neatest singing act I have ever
played.—J. J. MURDOCK, Mgr. Masonic Temple Theatre, Chicago, Ill.
For Open Time and Terms address BEN HARRIS, Exclusive Agent, Room 614 Schiller Building, Chicago, Ill."

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ORIGINATORS OF THE GROTESQUE CAKE WALK DANCE,

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Premier Black Face Eccentrics.

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Champion
Girl
Flat Foot
Buck
Dancer.

COON
SONG
SINGER.

KEEP YOUR EYE ON HER.

Proctor's 23d Street Theatre, Oct. 16.

Proctor's Palace, Oct. 23.

GEO. W.

DAY

Dear Editor:

Suffering from the effects of a collapsed combina-
tion I thought I would try a card in your valuable paper.
I am happy to state that I am awaiting pleasant results
A MONOLOGIST.

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(OF HORWITZ & BOWERS).

Writers of the famous songs, "Because," "Always," and "Sweet, Sweet Love." Charles Horwitz is the author of
the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Finan-
cial Question," for Miss Beatrice Moreland, "The Mystery of the Mortgage," for Henry E. Day; "Miss Ambition,"
for Miss Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; also sketches, monologues and famous
parodies for Nat H. Willis, Carr and Jordan, Ray L. Royce, Julian Rose, DeHaven and Mal. Jesse Couthout, Mrs. Mark
Murphy, Harvey Siders and many of the best headliners. Several new acts in preparation. For terms, etc., address
CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

VAN AND NOBRIGA

Produced their new act, entitled
MY BUSY DAY,

By GEO. TOTTEN SMITH.

With MINER AND VAN'S ROMANTIC BURLESQUES for the first time at Providence, R. I. It is a
success from start to finish and will prove to be one of the laughing hits of the season.

Joseph Hart and Carrie De Mar

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"JESS" DANDY "JESS"

"The most intelligent and also the most amusing parodist now in vaudeville."—N. Y. World.
"Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the
present-day varieties."—Philadelphia Item.
"Dandy's Parodies make a hit on Fourteenth St."—Chief.
"Dandy is more successful than ever."—N. Y. Dramatic Mirror.

Nothing open until March, 1900.

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VAUDEVILLE.

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DUFFY, SAWTELLE and DUFFY

Opened their season, Sept. 9, at Grand Opera House, Philadelphia. 16th, Grand Opera House, Washington. 25th, Bijou Theatre, Richmond. Oct. 2d, Van Curler Opera House, Schenectady, N. Y., where the act was featured and one of the big hits of every bill.

Oct. 9th, Proctor's 23d St. Theatre. Oct. 16th, Pleasure Palace. Oct. 23d, Tony Pastor's Theatre.
Just a Few of the Many Paper Notices

Phila. Leader.—"The act of Duffy, Sawtelle and Duffy was received with storms of applause. Master Duffy as a beautiful little baby girl, sang a descriptive song with good effect and has a wonderfully strong voice for one so young, and as a comedian he is a wonder."
Richmond Dispatch.—"The act of Duffy, Sawtelle and Duffy received an ovation. The act is bright and pretty to look at, and always a treat. Master Duffy is without a doubt the biggest favorite that ever played Richmond."
Washington Post.—"The leaders of the bill are Duffy, Sawtelle and Duffy. The palm for juvenile comedians must be awarded to Master Duffy. He is about six years old, but can make many old artists take a back seat. The act proved the greatest hit in the history of the house."

J. Yorley, Tom T. Shea, Karl Lambert, Eugene Mack, Sam Drake, S. J. Bonney, John Lynch, John Lee, John Mack, George Brooks, Charles Carr, E. W. Chipman, Frank Fuller, Wilson N. Miller, and James Edwards. The co. is booked solid until May. During next summer the minstrels will play parks and Summer resorts.

Harry Lacy is busy writing sketches nowadays. He is at work on a new sketch for Mason Mitchell entitled Arizona Jim, a Rough Rider.

The Dewey Theatre at Camden, N. J., under the management of Dr. W. H. Long, has been very successful since the opening on Sept. 26, when hundreds were turned away.

Bertha Dalrymple was presented with a beautiful diamond ring by her husband, Manager Will H. Dalrymple, at Rochester, Minn., on Oct. 3.

Stuart, the Male Fatt, writes Tim Minson as follows: "I opened at the Orpheum, Frankfurt-on-the-Main, Germany, on Sept. 18, and met with great success. The show, who is of great assistance to all American performers over here, inside of two days after my debut had booked me up to the end of 1900. There were eight managers from different European cities in the house one night to see my act. Tim Minson is the most welcome visitor we have here, and we look longingly for it every week. I have made many good friends here, and have been invited to dine by the American Vice-Consul."

Artie Hall, the Georgia Coon Shooter, has been extremely successful on the Keith Circuit. She will play a return date at Hyde and Behman's, Brooklyn 16.

The body of George H. Hayden, who has been a doorman at Keith's Union Square Theatre for several years, was found in the North River on Oct. 3. There were marks on the body which indicated that he may have been murdered. He was seventy-two years old, and had a kindly disposition which won him many friends.

"Deep, Down Deep" is being sung with great success by C. Edward Dicken, who is with Vogel and Deming's Minstrels.

Irene Franklin is meeting with great success in the West. She has played several return engagements, and is now on the Orpheum circuit.

Phil Rado and Jessie Bertman were married in New York on September 6. They are playing in vaudeville in a sketch called The New Girl, written by Joseph LeBrandt.

Danny and Dolly Mann will close with Duffy's Jubilee on Oct. 12, and will play dates the rest of the season, presenting their sketch, Hank and Mandy.

Anna Wilks played at Cook's Opera House, Rochester, N. Y., last week, and met with great success. She is at the Wonderland Theatre, Detroit, this week, with Shea's, Toronto, to follow.

Gertrude Haynes expects to bring her new act to New York for a run. In it she employs a chorus of twenty surprised choir boys and a new pipe organ.

Gerald Griffin was interviewed last week by a woman reporter of the Rochester Post-Express. He chatted entertainingly on almost every subject except politics. He is at the Grand Opera House, Syracuse, N. Y., this week.

The latest acquisition to vaudeville is the young American violinist, Sada, who several times last season was heard in New York city at the Metropolitan Opera House in connection with Emil Faur and his Metropolitan orchestra and with several of the more important musical organizations. Later in the season she made a tour with Sousa and his band. Sada was born in Toledo about sixteen years ago, and is one of the youngest artists now before the public. She studied for three years with the celebrated violinist and teacher, Ysaye, and returned to this country two years ago as his protegee. She will make her debut in vaudeville at the Orpheum Theatre, on Oct. 22.

Ward Caulfield, of Campbell and Caulfield, of the Tammany Tigers co., is receiving congratulations on the birth of a son. The little fellow made his debut on life's stage on Oct. 5.

Baby Welby and Bertha Welby have never failed to score a hit wherever they have played, and they have secured return dates at better figures than before. Flattering criticism, much laughter and applause have always greeted A Little Brick, which will keep up its reputation during the present season. The supporting co. will be strong and the costumes elegant and in good taste.

George Neville is presenting his one-act comedy, A Cold Deal, at Miles's 125th Street Theatre this week.

Mildred Howard McGrey withdrew from the Harry W. Benson Extravaganza co. at the close of the engagement in Harlem, last Saturday night. Annie Hart has also left the co.

The suit against George F. Janner and others by William Hammerstein has been compromised and Mr. Janner can now go ahead with the building of his theatre, which will adjoin Hammerstein's Victoria in the rear.

J. G. Odell has made a hit with "Love Comes A-Begging," one of M. Witmark and Sons' latest publications.

Meemoris, a new mimic on the Fregoli order, made his New York debut at the New York Theatre on Sunday evening last.

Walter Jones and Alexander Clark have been engaged for the stock burlesque co. at Koster and Bial's.

Miss. Ani has just concluded her series of special fair and park engagements and is now preparing to place her novel and sensational aerial act, The Frame of Life, with the New York stars, as a special feature for a season of twenty weeks.

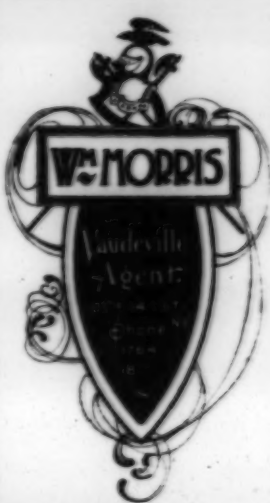
Miss. Florzell, the European sensational contortionist, has concluded four weeks at Koster and Bial's. The Keith and Orpheum circuits and Hyde and Behman's are to follow.

Cora Stuart and Alexander Kearney produced A Fair Equestrienne at Proctor's Twenty-third Street Theatre yesterday. The piece has been played by Miss Stuart over a thousand times in all the principal theatres in Great Britain, where it made a most favorable impression.

Josephine Sabel has returned from a very successful Western trip, and is in New York for a well-deserved rest. Miss Sabel meditates a starring tour on her own account before the end of the present season.

VAUDEVILLE PERFORMERS' DATES.

Ames and Hanson—Glens Falls, N. Y., 9-14.
Albino Bros.—Pastor's, N. Y., 9-14.
Austin, Geo. E.—H. and B., Brooklyn, 9-14.
Alburtus and Bartram—Blumenau, Munchen, Germany, 1-28.
ALDRICH, CHAS. T.—Memphis, 9-14, St. Louis, 16-28.
Akers, The—Keith's, Phila., 9-14.
Alden and Hill—Olympic, Chicago, 9-14.
ATKINSON-ELLY, EDGAR—Oxford Music Hall, London, England, indefinite.
Aimee—Orpheum, Omaha, 8-14.
Bogart and O'Brien—H. and B., Brooklyn, 9-14, G. O. H., Syracuse, 16-21.
Bloom and Cooper—Keith's, Phila., 9-14.
Bonita, Mlle.—Proctor's, N. Y., 16-21, Palace, N. Y., 23-28.
Burkhardt, Lillian—Chicago, O. H., 8-14.
Baker, Feta—New Grand, Washn., 9-14.
Barry, Mr. and Mrs. Jimmie—Orpheum, Kansas City, 9-14.
Barto—Glens Falls, N. Y., 9-14.
Blackburn and Burns—Bijou, Richmond, Va., 9-14.
Burton, H. B.—Orpheum, Kansas City, 9-14.
Bush, Frank—Pastor's, N. Y., 9-14.
Bingham, Kittle—Pastor's, N. Y., 9-14.
Bingham, Jas. W.—Pastor's, N. Y., 9-14.
Bryan and Norman—Palace, N. Y., 9-14.
Butler, Elita—Proctor's, N. Y., 9-14.
Buman and Adelle—Cook O. H., Rochester, 16-21.
Burto—Glens Falls, N. Y., 9-14.
Burt, Laura—G. O. H., Phila., 9-14.
Brannon and Collins—G. O. H., Phila., 9-14.
Byrant, F. C.—H. and B., Brooklyn, 9-14.
Cardovine Troupe—Olympic, Chicago, 9-14.
Carle, Leo—Olympic, Chicago, 9-14.
Conway and Leland—New Grand Washn., 9-14.
Carroll and Crawford—G. O. H., Phila., 9-14.
Cecilian Four—Olympic, Chicago, 9-14.
Cressey and Dwyer—Novelty, Brooklyn, 9-14.
Ching Ling Foo—Keith's, N. Y., Aug. 14-Oct. 14.
Condit and Murey—Detroit, Mich., 9-14.
Clemens and McCloud—Grand Central, Montreal, Sept. 28-Oct. 2.
Crane Brothers—Keith's, Phila., 9-14.
Cawthorne and Forrester—G. O. H., Phila., 9-14.



BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres. Send me your open time immediately.

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SAM TODD OF YALE
Keith's Bijou, Phila., this week.
Next week same Theatre with a new sketch.
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HARRY LACY, per route.

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NEW IRISH VISITORS.
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NOBLES
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A BLUE GRASS WIDOW.
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THE REIGNING QUEEN OF AERIAL DARING.
New Novelty.
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SKETCHES for Vaudeville
Generally have one or two on hand.
I. M. MASON office.

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PRETTY ELKE DOWNEY, by Vermer. Professional copy FREE. Beautiful Waltz Song.
M. WOLFFSTEFFER, 75 State Street, Chicago.

Calcedo—Novelty, Brooklyn, 9-14.
Courtney, Mand—Hopkins', Nashville, 9-14.
Clarence Quintette—Shea's, Buffalo, 9-14.
Conkley and Hunter—Cook O. H., Rochester, 9-14.
Cordius and St. Alva—Keith's, Phila., 9-14.
Cordius—Shea's Buffalo, 9-14.
Conroy and McDonald—Music Hall, Brooklyn, 9-14.
Cook and Clinton—Alhambra, Milwaukee, 9-14.
Conway and Stuart—Pastor's, N. Y., 9-14.
Carlson, The—Pastor's, N. Y., 9-14.
Cyr and Hill—Proctor's, N. Y., 9-14.
Cotton and Long—Novelty, Brooklyn, 9-14.
Cornille, Marguerite—G. O. H., Phila., 9-14.
Cushman, Holcombe and Curtis—H. and B., Brooklyn, 9-14.
Colley, Ada—K. and B. N. Y., 9-14.
Der Valto, Leo—Keith's, Phila., 9-14.

(Continued on page 9.)

THE MAN WITH SO MANY IMITATORS, JOE WELCH

Chicago News.—Joe Welch should have a copyright on the title he uses, the Greatest of all Hebrew Characters.—ART LESTER.
N. Y. Journal.—Joe Welch is an excellent Hebrew impersonator who tells good stories.—JANIE WOOD.
Joe Welch was the hit of the bill at Proctor's Pleasure Palace.—N. Y. Sun.

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BERT HOWARD AND LEONA BLAND

"THE RUBB AND THE KID."

Principal Parts with L. Lawrence Weber's Parisian Widows Co.

This week—Washington, D. C.

GERTRUDE MANSFIELD and CARYL WILBUR

"One of the best sketches ever seen at the Orpheum."—S. F. Music and Drama.

A feature over the Keith circuit.

NOW FILLING WESTERN BOOKINGS.

Address all Agents or 131 W. 40th St., N. Y.

Color Blind, His Mother-in-Law's Daughter, Cupid's Middleman. Others in preparation.

Unanimously praised by the press. "CHICOT" says: "The sketch is GOOD and of the sort wanted in vaudeville."

MR. and MRS.

JIMMIE BARRY

IN VAUDEVILLE.

Presenting MRS. WILKINS'S BOY.

Columbia Theatre, St. Louis, Mo., this week.

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EVA WILLIAMS and JACK TUCKER

Presenting their original version of

SKINNY'S FINISH

WITH "ULGORA'S EUROPEAN-AMERICAN STARS."

Special production in the Spring of the slang classic, THE NEW SKINNY'S FINISH, written by GEORGE TAGGART.

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Hyde's Comedians, Season 1899-1900.

Address MIRROR.

EVA MUDGE

CHARACTER VOCALIST.

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Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS.

ALAN DALL, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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Lydia Yeamans=Titus

"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

Time all filled up to 1901.

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Care The Era, 49 Wellington Street, Strand, London, Eng.

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The American Humorist.

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ALEXANDRA

DAGMAR

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ALL COMMUNICATIONS AS ABOVE.

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CAROLS.

PLAYING DATES 1899-1900

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LESLIE PALMER AND THE BIGELOW TWINS

In the funniest of comedy sketches now in the vaudevilles.

A BRACE OF WOODCOCK
BY JANE MARLIN.

A LAUGHING HIT AT KEITH'S BOSTON HOUSE.

Address care MIRROR.

THE CALLBOY'S COMMENTS.

Stock company managers have their troubles, of course, but I knew not of one kind of these until the redoubtable R. L. Giffen showed me the following letter that he received while running his stock in Denver:

GENTLEMEN.—I learn you have a theatrical training school at Manhattan Beach, Denver, and desiring to come and learn I write you this for full particulars. It has always been my desire to become an actress, although I have had but little training in home talent, but I am confident I can take even the most difficult parts and be successful. Now trusting you will take this into consideration and answer me as to my living while there—viz., do pupils furnish their own living or do you pay any wages while training? I am thirty-eight years of age, young for my years, very active and energetic. Was born in Paris, France.

And all this was signed by "Fronie La Wauk." Mr. Giffen had no idea that his company was a "training school," but he wants to submit Mlle. La Wauk's name for "Biff" Hall's album. It should qualify.

Then Mr. Giffen got another letter in Colorado from a female dramatist who displays, at least, the commendable trait of confidence. Said she:

DEAR SIR: I am writing an original Fairy opera, consisting of songs, tunes, & scenes, also stories, which furnish material for scenery and acts. Subjects of stories: Golda and the Fairies; the golden ladder; another story much heavier, time 1,000 years ago, scene Denmark. heroine the Princess Eizema, the Hero, a count, a possibility of a most beautiful and novel production, especially taking for children as well as interesting for older minds. The work I mention is not ready for immediate use, if you considered the matter at all perhaps you would rather have the points & arrange them to suit yourself.

Henrik Ibsen or some one may care to improve upon these precious suggestions. Ideas are scarce nowadays, and playwrights may be much obliged for this "material for scenery and acts."

Manager George W. Bowers, of the Union Opera House, New Philadelphia, Ohio, sends this choice fragment:

DEAR SIR: I am very desirous of becoming an actress. I have considerable experience in amateur performances and all who have seen me perform pronounce me superior to any woman actress traveling. I think I am a natural soubrette as I am neither a blonde nor a brunette. If you can get me with some good company that plays Shakespeare's pieces I will reward you handsomely.

This seems to answer intelligently the burning question, "What is a soubrette?" asked in my last column. It appears that a soubrette is simply "neither a blonde nor a brunette." And yet I thought that I had seen some blonde ones.

Earle C. Way forwards a delectable specimen that came to C. N. Bertram when he toured with The Pulse of New York. It reads:

DEAR SIR: You may be rather startled at this message but excuse the conditions in which you receive it as I did not know in what other way for you to receive it. until a few weeks with F. Comedy Company but owing to election were put off and did not have the desire to follow them up any more. Therefore forced through idleness to apply to you for a position. The turns I do are contortions, singing and Little dancing and can also appear in comic or anything of that sort can give reference from those who have seen me in the opera with the R. Athlete club. Will be in 5th row end seat towards third in middle lie in case you want to see me have me know before show is over. Will wear spangle collar and feather boa.

It would seem that a lady attired only thus might attract attention without such an elaborate map of row, seat and "lie."

H. Guy Woodward has favored me with this diverting example from Ashland, Wis.:

KIND SIR: I would like very much to travel with you. I can do every thing such as dancing and singing I am 16 also got Black hair and Blue eyes and cut the split. However, I would not start out with one until I no ho I am going with. Now have you got a idea that I am all right. write.

The gentleman's caution and attainments are more admirable than his literary reach.

A. E. Brown turns in a clipping from a Northampton, Mass., paper telling about Francis Wilson's lecture last Summer before the Connecticut Valley Chautauquans. The paper referred to the speaker as "Francis Wilson, the distinguished tragedian." The writer must have had a premonition of Mr. Wilson's Cyranos.

One of the most shocking of the many terrible things we have to suffer in this enlightened period is the theatre programme joke. The comic paper is bad enough, the almanac order of humor is worse, and the funny books that they try to sell on the trains are still more so, but the theatre programme joke passeth understanding. Whenever they haven't advertisements sufficient to fill up the programmes they throw in a few selected observations of a brand of wit that is awful to contemplate. I should like to meet the man who writes or clips those programme jokes, just to see what he looks like. If they are original and he springs them at home it would seem that his wife has grounds for divorce and his children ample cause for deserting the ancestral halls. Permit me to quote a few especially scintillant witticisms that have recently hurt our eyes as we unsuspectingly kenned the local playbills. But please don't read them unless you are feeling real well and strong. I don't care to have it said that I have taken human life, and I should advise none but the hardy to peruse these gladsome gags. Nor shall I name the theatres in whose programmes they appeared, lest I be held for restraint of trade. If, then, ye be brave and fear naught, take my hand and enter with me the Chamber of Horrors:

Why is a kitchen chair as good as one in the drawing-room? Because both are sat in (sat in).

Why are bells used to call people to church? Because they have an in-spi-re-ing influence.

Why is a man eating his evening meal like a sea monster? Because he is a man-at-tea (the manatee or sea-cow).

And yet they wonder that the men go out between the acts.

THE CALLBOY.

TAYLOR TO MANAGE PILAR-MORIN.

H. S. Taylor's Exchange has entered into a contract to manage Pilar-Moran for a term of years, starting her in plays of the class in which the late Annie Pixley was seen. Arrangements are now being made for Mlle. Moran's appearance in a new comedy-drama at an early date.

ROLAND REED IN A NEW PLAY.

Roland Reed produced for the first time, at the Conter's Opera House, Kansas City, on Oct. 6, a new comedy, by Charles T. Vincent, entitled The American Eagle. The play was received favorably, though pronounced rather sketchy in construction. Mr. Reed's role is that of Colonel John Peter Clinton, editor of the Tombstone, Ariz., American Eagle, and a type of the unconventional, dryly humorous Westerner. The action takes place on Long Island, and the story has to do with the marriage of Clinton's daughter, with the son of William Drummond, a Wall Street banker and life-long friend of the editor. Drummond's cashier robs his employer, and contrives to fix the guilt of the crime upon young Drummond. Colonel Clinton believes in the young man, however, and eventually unmasks the villain, and brings about a happy ending. Isadore Rush plays a widow, who goes into violent mourning for a supposedly saintly husband, until she discovers that his saintliness was very much of a myth, when she changes her tactics and plunges into a flirtation with the editor.

AN OLD MANAGER TO RETIRE.

Samuel S. Sanford, the negro impersonator, who is said to be the oldest manager in active service, has determined to retire permanently from the theatre. A farewell benefit will be tendered him on Friday of this week at the Chestnut Street Opera House, Philadelphia.

CUES.

Merritt and Lozella will not appear with the Donovans in Dewey's Reception.

Mrs. Nina Freeth, who has been seriously ill at St. Luke's Hospital, is convalescent and is now at the home of her daughter.

Mrs. Ida Jeffries-Goodfriend has withdrawn from Richard Mansfield's company.

Yank Newell was taken seriously ill with pneumonia at the Harvey House, Niagara Falls, N. Y., last Wednesday, and his condition has been critical. At last reports, however, he was said to be improving.

Frank Wells, owing to illness, retired from the cast of A Dairy Farm, Oct. 9, and his role was given to Arthur Sanders, who will remain with the company through the season.

The Sorrows of Satan will begin its season at Fall River, Mass., on Oct. 14.

It is reported that Augustus Pitou will relinquish his lease on the Grand Opera House at the close of this season.

Edward Emery has filed a petition in bankruptcy. Liabilities, \$13,000. No assets.

Negotiations that were in progress to continue the run of A Young Wife, at the Fourteenth Street Theatre having failed, this play will finish its run of seven weeks originally booked on Saturday night. J. H. Wallick, whose The Dairy Farm succeeds A Young Wife at the Fourteenth Street Theatre, was offered a substantial cash consideration for his time, but refused to accept it. Next week, after a run of fifty-two performances, A Young Wife will move up to the Metropolitan Theatre for a week, after which it will go on tour.

THE STOCK COMPANIES.

The offering of the Dearborn Theatre Stock company, Chicago, last week was The Dancing Girl. It was presented in a manner that reflected great credit upon Stage Director Samuel M. Forrest. Valerie Bergere gave a capital performance of Drusilla Ives and Julia Stuart lent a sympathetic touch to her role. Mamie Ryan was a sweet Faith Ives. Nanette Francis was a pleasing Sister Beatrice. Excellent work was done by Benjamin Johnson as David Ives, Gardner Crane as the Duke of Gulsebury, and Edward Mackay as John Christison. This week The Ensign is presented, Ernest Hastings and Madge Carr Cooke making their first appearances with the company.

Valerie Bergere's first appearance with the Dearborn Theatre Stock company, Chicago, was as Mrs. Erynne in Lady Windermere's Fan. Her reception was most gratifying. The audiences manifested their approval in no uncertain way, and the critics gave her emphatic praise, commenting upon her intelligence, vivacity and emotional force of her performance.

Shall We Forgive Her was presented by the Columbia Theatre Stock company, Newark, last week to the usual good business. H. Coulter Brinker played Oliver West and Una Abell his wife. Anna Layng had the disagreeable role of Joanna, Robert Nell was the villainous Nell Garth, and John Shaw John Stapleton, and Frank Richardson Rev. Paul Ellsworth. Joseph Totten, Virginia Jackson, Sedly Brown, and Amy Stone were among the others in the cast. All the roles were well played. The current bill is Under the City Lamps.

The Boyle Stock company at the Grand Opera House, Nashville, Tenn., has made a big hit and is playing to excellent business. William L. Roberts and Olive Martin, the leading people, have scored great successes, and the rest of the company are general favorites. Harry Jackson has charge of the stage direction and the result of his work is highly commended. Captain Swift, Lady Windermere's Fan, and All the Comforts of Home have been successfully presented this season. This week, Faust.

Jane Holly has been engaged for the Hopkins Theatre Stock company, Chicago.

Alberta Gallatin has joined the Girard Avenue Theatre Stock company, Philadelphia, replacing Grace Atwell as leading woman.

Mollie Revel has been specially engaged for the production of The Great Diamond Robbery at Forepaugh's Theatre.

Belkne's New Opera House, Spring Valley, Ill.

Good open time, Nov., Dec., Jan. and Feb. One-night stand. Would like to hear from Minstrels and good Vaudeville Companies. Fifteen thousand to draw from. Everything new. J. J. KELLY, Manager. Good Sunday town between Chicago and Rock Island.

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About \$500 invested secures interest and position with beautiful successful play, elegant scenery, paper ready. Parties having ready cash investigate quick. IMMEDIATE. care MIRROR.

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FOR SALE OR ON ROYALTY. The Arkansas Traveler. New four act drama just completed. Will guarantee it a winner. Synopsis and conditions at Mrs. A. office or address L. W. LEONARD, Kirksville, Mo.

WANTED.—Position in a box office, treasurer or No. 2 advance man on the road. Best of references. C. E. HOBBS, 147 Main St., Worcester, Mass.

WANTED. Tall, muscular character actor, dialect property man—must sing, stage carpenter. Address CHAS. BOEHL, 518, No. 20 Broadway.

HURLY-BURLY

Has week of Dec. 11 open.

Address WEBER & FIELDS, Weber & Field's Music Hall, N. Y.

An item pertaining to "NATURAL GAS."

Messrs. GIRARD and GARVIE severed their connection with that organization at Chicago, Oct. 7th. Managers and all interested parties please note we have no further interests in the present tour, directly or indirectly.

Signed EDWARD GIRARD and EDWARD GARVIE.

P. S.—Will shortly produce a new farce. Address, until further notice, care Columbia Theatre, Chicago, Ill.

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A Superior Cast of Young, Talented Artists,

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More people in the Theatre than there has been

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Starring jointly with CHAS. A. PUSEY in the third and best edition of Who Is Who

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Bowdoin Sq. Stock, Boston.

MARGUERITE IN FAUST.

Pearl Seward, the new leading lady of the company, was cast for Marguerite. This role gave her the first opportunity, practically, since her engagement, of appearing in a role that required strong emotional work. She made a charming Marguerite, and her acting captivated the audience. —Boston World, Oct. 3.

But withal it is Miss Seward's Marguerite that stands out best of all as a piece of acting. There is nothing that lady has ever done in Boston that equals her fervor in the character which has been assigned her this week, and she is well high perfect in it. Her work is not like acting—it is almost realism. —Boston Herald, Oct. 3.

Raymond Finlay

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TAMBURINI in HURLY BURLY.

Empire Stock Co. Buffalo, N. Y.

R. O. Meech as Sig. Tamburini scored the greatest hit of the evening. —Buffalo Times. The honors of the evening fell to R. O. Meech, who, as Signor Tamburini, appeared at a better advantage than ever before. It was a comedy part and one that requires no small amount of ability, but that Mr. Meech's efforts were appreciated was proven by the applause he frequently received. —Buffalo Courier.

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THE DAIRY FARM.

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At Liberty for anything on the business end of good attraction or house.

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MARY VAN TROMP

(LADY).

As Marguerite with Mr. Robert Labadie's Company.

MIRROR.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—This may possibly be the closing week of the Masonic Temple's season, as Manager Murdoch's contract expires 14. But, as the house has been crowded at almost every performance this week, the probability is that he will keep the very popular resort open for another week or two. Papinta is retained a second week, and her new dances are proving especially popular. "The Girl with the Auburn Hair" is in her ninth week, yet she is as much of a favorite as ever, and probably would be kept on for many weeks more. The balance of the bill is made up of William Windom and his quartette, Joe O'Hare, Tom Mack, Le Roy and Clayton, the Three Marvels, and Salsama.

At the Chicago Opera House Lillian Burkhart heads the bill. This clever little woman is repeating the triumph that she scored at the other two Kohl-Castle houses, and has made her sketch, Her Soldier Boy, one of the most popular that has been seen in Chicago for some time. The Brothers Rosini, Charles A. Gardner, Stewart Sisters, Field and Ward, Francis Loeb, Barney Reynolds, May De Mar, Nellie McGuire, Claude Tharpe, Ford and Lewis, the Orpheus Quartette, Mason and Francis, Edgar Palmy, Dean and Franks, Kitty Hamilton, Doyle and Granger complete the programme.

At the Haymarket Ezra Kendall as a headliner is proving his drawing powers. Waterbury Brothers and Tenny, Charlie Vance, the Three Polo Brothers, Grapewin and Chance, the O'Brien Family, Nestor, Wren and Vance, the Four Princes, Haines and Davenport, and Kitty Rainforth make up the rest of a good bill.

The Olympic has an European novelty, the Cardowin Troupe of five dancers, at the head of its programme. Hilda Thomas is also a feature, and her imitations are as popular as ever. Others to be seen are Leo Carie John and Nellie McCarthy, Freeze Brothers, the Cecilia Four, Dick and Maude (Garnella), the Roemheld Sisters, Hill and Edmunds, Bob Alden and Strap Hill, Foster and Williams, the Mitchell Sisters, and the Garden City Trio.

Colonel Hopkins' Stock co. puts on The White Squadron. His vaudeville bill contains the Three Quintance, A. O. Duncan, Wills and Doretto, and Amie Kenwick.

The High Rollers are retained a second week at Sam T. Jack's and are doing The Great Ruby, a burlesque. In the olio are George Yeoman, the Washburn Sisters, Kittle Raymond, and Crawford and Carlson.

At the Trocadero the Bon Ton Burlesques are holding forth. Two burlesques, The Bon Ton Reception and The Hanksville Inn, are given, and in the olio Smith and Champion, Sadie Probst, Byron and Langdon, Wieland, and Barrett and Gallagher do turns.

Items: Word has been received of the death of Elizabeth Stewart, a Chicago girl, at Jacksonville, Ill., where she was billed as one of the attractions during the street fair in that town. The Mississippi Valley Medical Association, which has been holding a convention in town, attended in a body a performance at the Masonic Temple one evening last week.

M. A. TWYFORD.

BOSTON, MASS.—Hugh Stanton leads the programme at Keith's this week and appears in For Reform, assisted by Florence Modena. The other features are Melville and Stetson, Mr. and Mrs. Edmond, Edwin Latell, the Willett-Thorne Parlorers, Foy and Clark, Valmore, the Four O'Learys, Wills and Barron, Howard and Linden, the McDonough Trio, Whalen and Doyle, O'Connell and Mack, Halden, McCloud and Melville, and the burlesque.

The Little Magnets are at the Palace this week, introducing at the smoking concert, Keno, Welch and Melrose, Lucia Kooper, Fields and Willey, Arlington and Delmore, Ed Rogers, Cohen and Gardner, and Hoidie Gilmore.

The Gay Masqueraders at the Lyceum this week introduce in their olio Carlos and Varietti, Swift and Huber, Marsh and Sawtelle, Riley and Hughes, Joe and Nellie Dare, Lillian Durham, and Margaret Kingston.

Isam's Octoroons are at the Howard Athenaeum this week, with Belle Davis, Walter Smart and George Williams. William Mozambique English, the Brittons, Hampton and Johnson, and Billy Miller. Mrs. Flower heads the house olio, which also includes Billy Payne, West and Williams, Alice Warren, Morgan and Landry, Vancola and Melburn, Lewis and Delmore, Donaldson Sisters, Griff Williams, Mr. and Mrs. John B. Wright, Al Lang, and Phillips and Phillips.

At Austin and Stone's this week the vaudeville programme includes Three Bar-lays, Lieutenant Brooks, Sisters Charming, Ada Carney, Clemmons and McCloud, Waldo Whipple, Williams and Williams, Francis Aldworth, Murphy and Palmer, Bob Brannigan, Bryon and Blanch, Howard and Sterna, the Brothers Courtney, and Clara Kidare.

B. F. Keith has secured the rights to the new picture machine "Chronos," and will present it at his Boston House 16. The Girl with the Auburn Hair is another novelty that he has in store for his patrons.

M. J. Keating, the brilliant press representative at Keith's—the "man who never uses a carbon"—has been in New York enjoying the yacht races. He deserves his vacation, for he is one of the most tireless workers in Boston.

JAY BENTON.

PHILADELPHIA, PA.—Business is constantly on the increase in our variety theatres. On Saturday evening every house devoted to this style of entertainment displayed the S. R. O. sign. The principal cause for improvement is that all the various combinations have strengthened their bills.

The Big Sensation Double show, under the direction of Matt J. Flynn, is at the Trocadero this week, with a co. of twenty white and two negro entertainers, giving a bright entertainment with the burlesque Queen of the Opium Palace, Barnum and Nelson, Zittella, Sullivan and Keeler, Wheeler and Edwards, Josie Le Coy, Adams and Kelly, Williams, Russell and Williams, and an India princess called Youkukawa in a pleasing novelty make up the co. The entire bill meets with great applause and big business. Bookings to follow: Parisian Widows 16, Utopians 24, Sam Devere's co. 20.

The new Vanity Fair organization, under the direction of Gus Hill, attracted a monster house for their opening this week at the Lyceum. Two new burlesques, Paris 1890 and Kober Roy, present a chorus of pretty girls and the following well-known performers: Harris and Fields, Katie Rooney, Annie Little, Morrisey and Rich, Williamson and Stone, and Bonnie Goodwin. American Burlesques 16.

The Kensington Theatre has an attractive card this week in Miss New York Jr., comprising a troupe of Japanese jugglers, Cunningham and Smith, Wood Sisters, Brennan and Ryan, Adelaide Marden, Craig and McDonald, and Mamie Remington. Coming: Morris' Twentieth Century Maids 16, Big Sensation 22.

The Arch Street Museum with continuous vaudeville presents Charles H. Duncan, Hamilton and Wiley, Cassidy Brothers, Harry Sefton, Mark Deagle, Purcell and Maynard, Dick Thomas, and Short and Edwards. Business large.

The Dewey Theatre in Camden, N. J., is doing a prosperous business, and Dr. W. H. Long, the manager, feels confident of making this a permanent and profitable house. Thus far he has presented good attractions and hopes to improve weekly. Mr. and Mrs. Sidney Drew are the headliners this week.

S. FERNBERGER.

WASHINGTON, D. C.—The spacious auditorium of the Grand Opera House during the past week was found too limited in space to accommodate the crowds. This was not altogether on account of the Dewey celebration, but to the up-to-date management of Burke and Chase. Last week's bill was a corker, and the bill now on is as good, which comprises Mr. and Mrs. Charles T. Ellis and co., Titania, John W. Ransome, Mr. and Mrs. Mark Murphy, Pete Baker, Conway and Leland, and the Gypsy Quartette. Next week: Hyde's Comedians, with Helene Mora. Kerman's Lyceum presents the Imperial Burlesques as the current week's attraction. Among the specialty people are Whitelaw and Stewart, Blanche Newcomb, Bulla and Raymond, Phyllis Raffel, John E. Cain, Lawrence Crane, and Jones, Grant and Jones, Charles T. Santley co. 16. At the Bijou Theatre John C. Rice and Sally Cohen, Ed M. Favor and Edith Sinclair, Jess Gandy, and the Escamilleos as topiners, with a new musical burlesque introducing the favorites—Annie Carter, Dot Davenport, Nina Collins, Lizzie Hall, Ethel Le Van, Sam Adams, Barry Thompson, Carl Anderson, Will

F. Thornton, Billy Weston, Sol Goldsmith, and Henry Hill.

JOHN T. WARD.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Great praise is due the management for the unusually fine bill provided 27. A better sketch has not been seen than A Stolen Kiss, presented by Wright Brothers, and the comedy, There are excellent opportunities for clean comedy, which are cleverly grasped by Mr. Huntington. Foy and Clarke, Artie Hall, and Charles R. Sweet made hits, and Couture Brothers, Harry C. Stanley and Doris Wilson, Edna Bassett Marshall and co., Dudley Prescott, John Le Clair, Crane Brothers, Howley and Leslie, and Ostrado made up the bill. 24: Mr. and Mrs. Edwin Milton Royle, the Montrose Troupe, Press Eldridge, J. Morie, Leo Desvalto, the Farrella, Joseph Newman, biograph, Croline and St. Alva, Lasselle, Peck and Keller, James A. Dunn, and Winstanley and Sullivan. 25: Olympic (Spitz and Nathanson, managers): McIntyre and Heath's Comedians entertained royally here 25. Coelter and Starr, Dorenda and Brown, McWatters and Tyson, Young American Quintette, Three Navarros, De Venus and De Venus, Maude McIntyre, Rickelle, and McIntyre and Heath made up the bill. Business good. Dainty Duchesse co. 24. Westwater George H. Butcher, manager: The Little Magnets opened week 2 to large audience. Arlington and Delmore, Ed Rogers, Clifford and Dixon, Lucia Kooper, Cohen and Gardner, Ida Mantell, and Keno, Welch and Melrose, who made the hit of the bill. Knickerbockers 24. Items: The seventy-ninth annual State Fair will be held at Narragansett Park 13, and a feature of the big exhibition will be continuous vaudeville, as usual. Press Agent H. I. Dillenback, of Keith's, was in New York for the Dewey naval parade and returned Friday night, to enable Resident Manager Charles Lovenberg to join his family there for Saturday and Sunday. Mildred Irving had a column in the News 4 regarding the Oriental beauty of Adele Francis, who supports Wright Huntington in A Stolen Kiss.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Leland (F. F. Proctor, manager): P. F. Nash, resident manager: Week 27: Mr. and Mrs. Edward Edmonds and Miss Lee appeared in Sydney Wilmer's skit, The Foolish Mr. Wise, which is quite funny. Others are Bartoline, John Healy, Dunbar and Little, Flatow and Dunn, Frank and Don, Walton's monkeys, and Emma's dogs, which are the hits of the bill. Patrice heads the co. opening 2. Gaity (Agnes Barry, manager): Bobbie's Knickerbockers 24. 28:30 did a good business. Co. includes all the favorites of last season and several new features. Closed 24. Gay Morning Glories 27. Rose Hill co. 24. Theatre Comique (Thomas Barry, manager): This new place opened 2 with Bryant and Watson's Burlesques. The house was crowded to its capacity. The co. includes Watson and Dupre, Mildred Markey, Mitchell and Berwick, Sheehan and Kennedy, Monroe Sisters, Reynolds and Page and Diamond and Pearl. The singing by the latter is the feature of the performance. During the evening Manager Barry was reminded that he had numerous friends in Albany, as he was presented with a fine gold watch and fob. After the performance he entertained the newspaper men. Australian Beauties 24. CHARLES N. FRIELPA.

SUFFALO, N. Y.—Hurtig and Seamon's co. packed Shea's 27, and an excellent entertainment was provided by Three Westons, World's Trio, Norton and Richmond, Liza, Elena, the Brownings, George E. Belson, Bessie City, Quinette, Johnson, Davenport and Lorella, and Bennett and Cook. Bill for 24 includes Camille D'Arville, Lillian Westera, the Sa Vana, Adele Purvis Onri, Foreman and West, Watson, Hutchings and Edwards, and Mone, Cadieux. Fred Rider's Night Owls occupied the Court Street 27, and did a fair business with a fair bill. The usual burlesques opened and closed. In the olio were J. Gaffney Brown, Le Vine and Alma, Sam Collins and Annie Cline, Larry Leroy, Hilday and Ward, Karma, and Patti-Boni Brown. Bryant and Watson's American Beauties 24. The Wonderland did a big business 27 with Beano as the headliner. Item: John A. Mason, of Mason and Forbes, has appealed to the Supreme Court from a decision of the Municipal Court dismissing his complaint in an action against M. Shea. Mason claims that Manager Shea broke his contract by unjustly canceling the team, while the defense is that the work of the team justified the dismissal. REYNOLD WOLF.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, lessee and manager): A splendid bill 27 was headed by John Cornell. Stanton and Modena presented For Reform, a genuinely humorous comedy. Cushman, Holcomb and Christie played a new act called The New Teacher, from the pen of Herbert Holcomb. It was a merry hit. The singing is worthy of special mention. Others on the bill were Vernon, Blanche Ring, Odette and Belvare, Barr and Evans, and the vitagraph. Week 24 Charles M. Sway will be featured in his own comedy, Dollars and Dugs. Others are Brown, Harrison and Brown, Boekert and Adler, the vitagraph, Adeline, Twin Sisters, Barrett and Learned, Eva Mudge, Ryan and Richfield, Marshall's Fire, and Smokey Children. Items: Among the attractions coming are Lillian Burkhart, Press Eldridge, Trovallo, Lillie Weston, Azade, Cressy and Dayne, Red Shird, Willett and Thorne co., Cosmopolitan Trio, and Kennedy and Quattrelli. JANE MARLIN.

SAN FRANCISCO, CAL.—Jennie Yeomans made things lively at the Orpheum week Sept. 23-24. Seymour and Dupree were well received. Frank Cushman proved to be an excellent minstrel, with a good voice. Hallen and Fuller were clever in a new sketch, The Water Police. Stanton and Modena were funny as ever. Week 17: The Hawaiian Queen, Felix Morris and co. (return visit), and Forest and King. Walter L. Main's Circus drew crowds for nine days and nights. The rough riders were a great feature. Adgie the "dancing girl" introduced a new feature in her lion-taming act at the Chutes last week. She dressed as a Gipsy girl and sang the "Monkey on a Stick" inside the cage among her lions. Bitman's Orchestra and some new singers attract at the Orpheum. Gaurita Carmen, Agnes Carter, and Annetta George have all good voices. Ophelia Hill plays the violin nicely. FRED S. MYRTLE.

JERSEY CITY, N. J.—Reilly and Wood co. played its annual engagement at the Bon Ton 27, and the business has been S. R. O. The programme is fine. Pat Reilly improves with each season, and his Irishman is very funny. Frank D. Bryant has a number of excellent songs and his act goes big. The other good things offered are Jennings and Alto, the Meeker-Baker Trio, Alice Hanson and Guselle Nelson, Howe, Wall and Walters, Elliott and Albene, Bessie Lamb, the Brothers Johnstone, and a funny act called One Flight Down closes the bill. Bowery Burlesques 24. The Utopians 16-21. Knickerbockers 23-26. Items: John F. Byrne and members of his Eight Bells co. were guests of Manager Dinkins at the Bon Ton at the matinee 3—J. I. Devlin, representing the Reilly and Wood co., has been back with the co. a few days, looking acquainted. His persistent work in convincing to bear fruit. Bessie Lamb and her co. and the Johnston Brothers, bicycle riders, made strong hits. WALTER C. SMITH.

MILWAUKEE, WIS.—Manager Miller supplied his patrons with another good bill at the Alhambra 1. Joseph Hart's Vaudeville co. being the attraction. The house was packed, and everybody appeared more than satisfied. Fleurette and Gardiner opened the performance with a bright sketch entitled The Centennial Day, which was followed by O'Brien and Havel, Henri French, Elizabeth Murray, Smith and Campbell, Phil A. Ott, Lottie Vincent, Mabel Fuller and Molly Muller, the Van Ankers, and Joseph Hart and Carrie De Mar, who presented with great success their smart skit entitled The Quiet Mr. Gay. Week 24: Little Prod. Brothers Forrest, Mr. and Mrs. Arthur Sidman, Josephine Gasman, Williams and Tucker, Billy Van, Cook and Clinton, and the Hunting Trio. CLAUDE L. N. NORRIS.

BALTIMORE, MD.—The attraction at the Auditorium this week is Hyde's Comedians, headed by Helene Mora. A very satisfactory and in every way entertaining bill was presented. A Wise Guy will follow. The Rents-Santley co. holds the stage at Kerman's Monumental, and opened to its usual big business. Next week: Vanity Fair. HAROLD BUTLEDGE.

LOS ANGELES, CAL.—Orpheum (J. Rush Brown, manager): Crowded houses greeted a capital bill Sept. 24-1. The Bachelors' Club Quartette made a big hit with their sweet singing and rather novel sketch. Charley Case won much laughter and applause by his quaint impersonations, and the Crawford Sisters looked fetching and dainty. Mrs. Arnold Graner and Little Hazel repeated their artistic mirror sketch of last week. Felix Morris held the house with his perfect rendition of The Old Muscular, and White and Harris and Montrell were

seen in their specialties. Dewey Night 26, through the courtesy of Manager Brownson, Battery D, just back from Manila, were the guests of the evening. The house was beautifully decorated and was packed. A number of volunteers appeared, and the burlesque gave the boys some war pictures, that met them cheering. Coming 1: Hungarian Boys' Band, Fred Bullen and Mollie Fuller, and Bright Brothers.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholzer, manager): Week 27: Taking specialties by Jessie Randall, Katherine La Tour, Clara De Forest, Jessie Owens and Dan Russell, Grace Fisher, Mabel J. Moore, Bessie Owens, Marie Collin, Dan Randall, John W. Moore, and Jack Frost. 28: Olympic (S. Pink, manager): Opened to good business week 27. An attractive olio by May De May, Mabel Ward, Lila Kelly, Elsie Norris, Blanch Ward, Edith Marretta, Amy Cameron, Bessie Golden, Gordon Sisters, Shannon and Lander, Sam Kelly, Charles Ellsworth, and Charles Gardner gave a good performance. Tivoli (John Straka, proprietor): Week 27: A. Becker, Eunice Ellis, and Frank Ellis gave a pleasing entertainment.

WILMINGTON, DEL.—Wonderland (W. L. Dockstadter, manager): Business during the opening week was tremendous, and indications are that the enlargements made during the Summer will prove insufficient to accommodate the many patrons of this cozy little house. The people for 27 are Joe Flynn, De Mora, Murphy and Willard, Baldeano and Cleo, Leon Sisters, Hamilton and Wiley, Forrester and Floyd, Polt and the cinematograph. Those who come 28 are Charlie Behr, Ernest and Hester, Wallace, Horace Randall, Swan and O'Day, Kilroy and Brinton, Ed Marvel, Four Hills, the Parsons, and the cinematograph.

ROCHESTER, N. Y.—Cook Opera House (J. J. Moore, lessee; W. B. McCallum, resident manager): Large and pleased audiences applauded the excellent bill presented week 27. The olio included Gerald Griffin, Charles Drake and Lydia Knott, Sie Conditt and Lillian Morey, Annie Wilkes, Gordon Eldrid, Edgar Foreman and Julia West, and the biograph. Empire (Harvey C. Jacobs, manager): Rose Sydel's London Bells week 27 were greeted by good houses and pleased. The Wilson Sisters easily carried off the honors. The Matchmaker's Mistake 24-1.

NEWARK, N. J.—Bryant and Watson's Australian Burlesques opened to S. R. O. 27. Edna Urine, Bryant and Vale, Quincy Sisters, Charlie Banks, Nelson, Glinseretti and Demosio, and the Empire Comedy co. are in the co. Item: William Clark entered upon his duties as manager of Waldmann's Opera House 2. He was greeted with a large floral horseshoe and received a large batch of congratulations from friends all over the country. Peter S. Clark, who has been acting-manager, left 1 to join the Royal Burlesques at Columbus, O.

DETROIT, MICH.—At the Capitol Square Misco's City Club began a week's engagement 1. It furnishes vaudeville above the average, the specialties being particularly good. The principal entertainers are St. Clair and Lorena, Adeline Rustino, Crimmins, Gore and Bixley, and Lotta De Vera. At Wonderland the patrons are kept posted through the biograph of all that has been going on in New York during the Dewey celebration, the yacht races, etc. On the programme are Mlle. Irene, Wertz and Adair, the Tobins, and Walz and Ardelle.

SCHENECTADY, N. Y.—Van Carter Opera House (C. H. Benedict, manager): An excellent bill was presented week 27 to packed houses. It included Arthur Rigg, Daisy, Siretelle and Duffy, Clara and Quintette, Daisy Hamlin, Kewler and Reid, Kelly and Reno, Maxine-Muller Trio, and Johnston and Murphy. Arthur Rigby and Daisy Hamlin are especially clever.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Chevrolet, a most entertaining performer and splendid violinist, headed the bill 1-7. Aimée was a prominent and pleasing feature. Powers and Pearl, Allen Schrock, Irene Franklin, Hall and Staley, Neil Burgess in Widow Beckett, and the kindred pictures were excellent.

CINCINNATI, O.—Rice and Barton's Big Gaiety co. had its customary big house at People's 1-7. Two good burlesques were given. Maude of the Tenderloin and McDoodle's Flats. In the olio appeared Frankie Haines, Barton and Eckhoff, Bell Sisters, Mullen and Dunn, Idylla Vyner, Princeton Sisters, Hickey and Nelson, and Tonbey and Mack. Clark Brothers' Royal Burlesques 8.

SISTERSVILLE, W. VA.—Columbia (A. A. Webber, manager): Week Sept. 25-30: Saville and Barrett, Lavinia Sisters, Stone and Courtney, Lola Heywood, Flamme Sisters, and Kettle Melville: crowded houses. Ostron Opera House (Colonel W. C. Turner, manager): 28: Hents-Santley co.; small house.

LOUISVILLE, KY.—The Bents-Santley co. occupied the stage at the New Buckingham week 1. Al. C. Lawrence, Sisters Palmer, Baker and Lynn, Fern Melrose, Murphy and Nudan, and Zanfretta and Mandell are in the co. The burlesque, The High Flyer Club, proved amusing.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Adele Purvis Onri, Charles A. Lode, Sullivan and Paquelema, Patterson Brothers, Sully and Moore, Josephine Harvey, Mack and Arner, and the biograph presented a good bill 27, which drew large houses; good business.

MINNEAPOLIS, MINN.—An excellent programme was presented at the Harmonia Theatre week 1 to good business by Mr. and Mrs. Geo. Hughes, Roberts and Smilax and trained dogs James McAvoy, Roscoe and Simms, the Allen Children, the Roberts Family, and John B. Harmon.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues excellent at this cozy resort. Week 2: Wainwright and Tiffie, Nana B. Cooper, George A. Fitzgerald, May Loveland, Gladys Cetus, Anna Parker, Lillie Burt, Cody Sisters, Fred Langley, and William J. Wells.

NORFOLK, VA.—Auditorium James M. Barton, proprietor: Week 2: The Samways, Gallagher and Bold, Eddie Nichols, the Baydells, the Kordille Trio, Etta Bond, Blanche Phelps, Jennie Ralphy, Dawson and Booth, Little Woods, and Metta Decker: splendid business.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager): Clarence Leonard, business-manager: Week 29: Castle Sisters, Mathews and Drew, Rice and Harvey, Summers and Green, Frankie La Tour, Ollie La-Mont, Maybelle Woods, Mulligan and Daly. Business good.

INDIANAPOLIS, IND.—Wine, Women and Song opened at the Empire 2 to big house. This co. is good, giving a clean, wholesome performance. Week 2: Misco's City Club. 16: Clark Brothers' Royal Burlesques.

FALL RIVER, MASS.—Dewey (Eugene Wellington, resident manager): Sam T. Jack's co. Sept. 28-30 to good business. Knickerbocker Burlesques 27. Morning Glories 9-11. Cracker Jacks 12-14. Little Magnets 16-18. Broadway Burlesques 19-21.

SPRINGFIELD, MASS.—New Gaiety (P. F. Shon and Co., managers): Week 2: Kohnle's Operatic Stars in Fra Diavolo and The Marot, and excellent vaudeville by Jess Dandy, the Golden Trio, John Zimmer and Cook and Smith.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Week 27: Fitzgibbon Family, Florence Henri King, James Thornton, Nestor and Howe, the Golden Gate Quartette, and Gallardo. The vitagraph continues.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donohue, proprietor): For week ending 7: Dupree and Dupree, Beth and Williams and Melburn: attendance good. Week 9: Smith and Yorkes, Ames and Hanson, Burto, and Rusey and Lee.

LAWRENCE, MASS.—New Theatre (John S. Porter, manager): Sam T. Jack's co. 5-7. Ed F. Rush's Victoria Burlesques 9-11. Bobbie's Knickerbockers 16-18.

TORONTO, CAN.—Shon's (M. Shon, manager): Marshall P. Wilder was the chief feature. Charlie Wayne was excellent. Business good. Bijou (M. Robinson, manager): Dark week 2.

UTICA, N. Y.—Bijou (Ad Carlisle, manager): Opened for the season 2 with a capable co. to a packed house. The house has been thoroughly overhauled and presents a very cozy appearance.

SCRANTON, PA.—Gaiety (Austin Walsh, manager): European Sensation co. 24 cancelled. Butterfly Extraneous co. 27 to good house; co. gave satisfaction. Tuxedo Club 9-11. Coney Island Club 12-14.

RICHMOND, VA.—Bijou (Jacob Wells, manager): Week 2: McCole and Daniels, Ryan and Richfield, the Kins-Ners, Ascott and Eddie, Little and Fritz know, and James Cullen.

EASTON, PA.—Wonderland (Otto Bette, manager): Metropolitan Burlesques opened 2 to big business.

The co. refused to play matinee 4 on account of light business and were closed.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Tuxedo Club Sept. 28-30 and A Hot Time in Dixie 24 to medium business. 5-7: Dark.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): European Sensation drew good houses and played Sept. 28-30.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): Week 2: The Craigs, Mardo, Pae-Ma-La Trio, May Mooney, and Myers and Wheeler.

PEORIA, ILL.—West Theatre (P. A. West, manager): Week ending 7: Flamondon and Amondo, Carmelo Sisters, Kent and French, and the Hennins.

READING, PA.—New Lyceum (Low Wambold, manager): Vanity Fair Burlesque co. gave fair performance 27.

CLEVELAND, O.—May Howard Burlesque co. was at the Star 27, and was favored with big houses at every performance. Broadway Burlesques 9-14.

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JNO. D. MILLER in St. Paul Dispatch.

The most ambitious and elaborate production given by the Neill company in St. Paul is that of "An Enemy to the King," which opened a week's run at the Metropolitan last night. Not many stock companies here or anywhere go outside of modern costume plays, and when they do their success is seldom so substantial as that which is added to the Neill list in the present instance. It was a pleasure, tinged with comfortable surprise, to note how easily the ladies and gentlemen of the company dropped into the habitment and atmosphere of the sixteenth century. There was not a player who showed consciousness of his clothes. This is a severe test for those who habitually appear in the modish garb of the day as any one will find out who tries it. The Neill people wore the graceful garments of soft browns and reds that illumine our fancied pictures of the chivalric time when the plume of Henry of Navarre waved so picturesquely in the turmoil of Huguenot struggle against the supremacy of the Duke of Guise. There is much in the atmosphere of the play that recalls Weyman's delightful romance, "A Gentleman of France." It is contemporary and similar incident. James Neill, as that adventurous good fellow, the Sieur de la Tournelle, gave the part with the breezy suavity and audacity which that capable gentleman must have possessed. Miss Chapman, as Julie de Varion, was at her best. It was a part of wide scope—much strength and delicacy—and Miss Chapman realized it all. John W. Burton generously filled the role of Blaise Tripanit, a Falaistman soldier. Frank McVicar was a domineering governor. Benjamin Howard was able as his wily secretary. The long cast contained many small parts that were commendably done.

HENRY B. CURRY in St. Paul Pioneer-Press.

The most elaborate production yet made by the Neill company was "An Enemy to the King," presented last night at the Metropolitan opera house. The costumes, the scenic investiture of the play is brilliant, well lighted and sumptuous. The play itself is a romantic drama that rivals in poetic intensity "The Prisoner of Zenda." The playing also new light upon the abilities of this excellent company. The costumes with its broad hats, its plumes, its velvet cloaks, slashed sleeves, Elizabethan ruffs and all had the gaiety of comic opera. Operatic also were the many incidental songs. The third act, idyllic and picturesque, shows a ruined chateau, within the court of which the lovers vow and suffer beside an ancient sundial. The last act, in a richly furnished chateau with tapestry, prie d'ieu, four-poster bed, and brassy bowls, is filled excitingly with duels, captures, rescues, and hairbreadth escapes. The lines of the play are remarkably well chosen and often striking. Mr. Neill as the doughty captain, looked unusual in his glittering armor. He showed distinction, delicacy, and the self-poise, the graceful posturing, that romance demands. Miss Maythe Chapman, as the betraying heroine, was, of course, a glowing rebel. She was pathetically tender, too, in the sundial scene. Among the strongest players were Frank McVicar, as the governor, John W. Burton, as old Blaise, and Mrs. Lillian Andrews, as the innkeeper's wife.

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